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EXHIBITION OF THE ROYAL ACADEMY, 1853.

GENERAL REVIEW.

As the result of repeated visits to the rooms of the Royal Academy, we beg now to submit the following general review, in which we have endeavoured to include some mention of every work of mark and likelihood, or which would at all interest either the lover of art or the ordinary visitor. The labour attendant upon our researches no one will underrate who knows the scene of crowding and crushing which the principal rooms have usually presented during the greater part of each day since the Exhibition has been opened; and we may add that it has only been by going very early in the morning that we have been able to obtain a proper view of many of the most important pictures. When the rooms become full, it is painful to see the good people pressing forward actually within nose-length of the pictures "on the line," where they cannot possibly see anything of them, except as so many square feet of painted canvas; at the same time effectually preventing those behind them, who are at the proper distance for taking in the general scope of the artists' labours, from catching even a glimpse of the frames. As for the pictures hung above-head, up to the very ceiling, it is a neck-breaking task to examine them—and, even then, without the aid of an opera or racing-glass, *à quoi bon* the painful exertion? It is high time that the monstrous absurdity involved in this state of affairs should be remedied—that proper "hanging" accommodation should be provided in all our public galleries, by which due regard may be had to the height and distance at which the pictures are placed from the eye (regulated by their dimensions and style of colouring), and also the light which is to fall upon them. Meantime, the Royal Academy would consult both the interests of exhibitors and of the public by putting up a railing round the three principal rooms, at about a yard distant from the walls, by which, as respects the principal objects of attraction on the line, the evil we complain of would be mitigated.

In proceeding now to give our *resumé* of the principal works in the Exhibition, we need hardly state that, in order to confine the matter to something like reasonable limits, we have restricted our observations to works of oil painting and sculpture, being those of most general interest.

EAST ROOM.

1. "The Royal Pair of the Jungle." By H. Calver. A fine lion and lioness (life size): somewhat tame in execution. This picture hangs over the door of the Great Room.

7. "A Turkish Merchant." By D. Macnee. A good study as regards both the head and the hands; the drapery and background sober and agreeable in tone.

8. "A Sunny Evening." By T. S. Cooper, A. In some respects, a pretty little landscape; but the sky too cold; and what sun-rays there are, too pale to justify the title.

9. Is "A Scene from the 'Merchant of Venice'"—by J. Hollins, A.—illustrating the well-known passage where *Shylock* admonishes his daughter:—

*Jessica, my girl,
Look to my house. I am right loth to go:
There is some ill a-brewing towards my rest,
For I did dream of money-bags to-night.*

The *Shylock* is not exactly "the Jew that Shakspeare drew," and Kean so wondrously impersonated: he wants the cunning calculating eye, and that air of depression and sadness, which assorts well with his constant

brooding over the sufferings of his tribe. The figure, however, is a manly one, and well painted. *Jessica* is an insipid-looking miss; and *Lancelot*—though in good case—of too stolid aspect for the "merry devil" his young mistress describes him to be. The general execution is satisfactory.

10. "Bethany." By W. E. Dighton.

And fast beside the olive-bordered way,
Stands the blest home where Jesus deigned to stay.

We cannot compliment the artist on the execution of this view, it being tame and ineffective.

12. "Cornelian Bay, near Scarborough." By A. Clint. A charming little sea-view, full of nice detail, and most agreeable in tone.

13. "The Thorny and the Flowery Path." By T. Uwins, R.A. Mr.

Uwins here attempts to "point a moral" for the especial behoof of the rising generation—representing a youth, evidently of impassioned temperament, hesitating between the counsels of a stern-looking monk, who seeks to induce him to enter the cloister, and the more cheerful invitations of a party of pleasure-seekers, who are indulging in a dance, inspired by the juice of the grape. The subject-matter of this picture is too sententious to attract much sympathy; but the execution is artistic; and the colouring—particularly of the more cheerful portion of it—florid and effective.

15. "The Angel Directing the Shepherds to Bethlehem." By W. F. Woodington. There is much merit in this composition. The attitudes of the figures are well conceived, but they are a little hard in the execution; they have also a curious appearance of being in relief, owing to the manner in which the light falls, being derived from the star in the distance, reflected by the white robe of the Angel. In this idea—which is very appropriately adopted—the artist follows an example set by Correggio in his celebrated picture of "Christ on the Mount of Olives."

16. "Highlands." By Niemann. This picture represents a wide expanse of moor, broken with rude boulders, and thinly covered with stunted herbage. It is clever in parts; but, as a whole, is sombre, and less pleasing than many other of this artist's works.

20. "A Dominican Monk Preaching." S. A. Hart, R.A. No one can say this is a bad picture; but certainly few would be likely to call it an agreeable one, or one calculated to elevate the sentiments of the beholder. The monk is of forbidding countenance, and cadaverous hue; and he lays down the law as if he were presiding at an *auto-da-fé*.

21. "Off the South Coast." By J. Wilson, jun. Delicately painted, but wanting in tone.

22. "Melancthon." By A. Johnston. This picture illustrates an anecdote related by D'Aubigné of the great Reformer:—

A French traveller having one day found the Preceptor of Germany rocking his infant with one hand and with a book in the other, started back in surprise; but Melancthon, without being discomposed, so warmly explained to him the value of children in the sight of God, that the stranger left the house (to use his own words) wiser than he entered it.

The story is well told; and the execution throughout delicate and pleasing; Melancthon's wife, with her golden hair, and light-blue



NO. 488. "SOPHIA AND OLIVIA."—(FROM "THE VICAR OF WAKEFIELD.")—PAINTED BY T. FAED.

head-dress, is a bright set-off to the sombre drapery of the other two figures.

23. "Wellington's First Great Victory—the Battle of Assaye." By A. Cooper, R.A.

The victory of Assaye (says the author of "The History of the Highland Clans") was one of the most brilliant achievements ever performed by the British arms in India, whether we consider the immense disparity of force, or the obstinacy with which the enemy sustained the contest. Ninety-eight pieces of cannon, and an immense quantity of military stores fell into the hands of the victors. The enemy had 1200 men killed, and about 8000 wounded.

All battle scenes, however, when taken as a whole, are difficult and ungrateful subjects—mere masses of confusion, more fitting for scenic painting than easel pictures; and the one before us has evidently been hastily knocked off, being crude in treatment and weak in colour.

26. A Sketch. By Miss Harriet. A small picture of a lady reading; hung too high to judge of its merits.

27. "Romping." By J. Colby. Another small piece, representing, apparently, Venus and Cupid dancing.

28. "The Running Stream." By J. Colby. Under this title, we have pretty group of a little girl and boy embracing.

32. "Mont Richard, on the Cher, France;" and, 34, "Part of the Old Walls at Bacharach, on the Rhine." By W. Callow. Two small views, very nicely painted.

35. "The Poacher—Scene on a Highland River." By F. R. Lee, R.A. This is one of the best landscapes Mr. Lee ever painted. It represents a deep dell, where "the Poacher" is hard at work spearing salmon.

36. "The Incredulity of St. Thomas." By F. Overbeck. Overbeck, the leader of the "Revival" school in Germany, enjoys a very high repute on the Continent, and deservedly so; for his Scriptural pieces are marked with many of the essential qualities of high art—a firm and graceful outline, and a dignity and sobriety of character which distinguished the earlier masters of Italy. But, on the other hand, there is a certain passionless formality about his figures, and a general dryness about his style, which are inconsistent with the idea of great and original genius. To the work before us these remarks are in every respect applicable. Whilst the figures, by their action and expression, worthily illustrate the solemn passage where Christ says unto St. Thomas—"Reach hither thy finger, and behold my hands; and reach hither my hand and thrust it into my side; and be not faithless but believing," there is nothing to command our emotions; whilst the colouring is so pale and ill-assorted as to repel on a first glance.

39. "Annie Laurie." By F. Wyburd. A pretty little head, in a red and green plaid shawl.

42. A Study. By W. Cooper. An old man's head, with a haggard expression.

43. "On the Fell." By F. W. Keyl. A clever group of sheep.

44. "Claudio and Isabella." By W. H. Hunt.

Claudio. Ay, but to die, and go we know not where;
This too horrible!
The weariness and most loathed worldly life,
That age, ache, penury, and imprisonment
Can lay on Nature, is a Paradise
To what we fear of death.

Measure for Measure, act iii., scene 1.

This is a strongly-coloured picture, of the pre-Raphaelite school, and displays considerable merit, but also the mistake of carrying matters a little to excess. The attitude and aspect of *Claudio*, as he holds up one of his manacled legs in his hand (in itself a very good illustration of moral weakness) degrade one of the most singular and masterly of Shakespeare's creations to the level of a *Tyke*, or stage poltroon. On the other hand, the face of *Isabella*, as—in reply to his remark, "Death is a fearful thing!" she exclaims, "And a shamed life hateful!"—is heroic and commanding in the extreme.

45. "Cow and Calf." By F. W. Keyl. A companion-piece to No. 43, also very good.

46. "Night." By Sir E. Landseer, R.A.:

The moon, clear witness of the fierce affray,
Her wakening lamp held o'er that lonely place,
Bringing with light the wild lake's fitful spray,
Whilst madly glanced "the Borealis" race.

This and its companion (No. 69, "Morning") are, without doubt, two of the most masterly productions which have ever come from the hand of this great animal and landscape painter. Two noble red deer are engaged in mortal struggle, their antlers locked in one another; and the glazed and half-closed eye of one of them indicates that the death-scene is near at hand. The scene is a savagely wild one, and the elements are also at strife; admirably realising the lines quoted from the poet. The colouring is broad and deep-toned.

47. Portrait of Sir Elkanah Armitage. Painted by subscription for the Town-hall of Manchester. By G. Patten, A.

54. "Dr. Christison, M.D., Professor of Materia Medica in the University of Edinburgh." By Sir J. Watson Gordon, R.A. Both the above are good and characteristic portraits.

55. "Intercession." By J. P. Knight, R.A. This head, intended to represent the Redeemer in the act of interceding for the souls of men, is a clever Academy study, but has no pretensions to the Divine character it assumes. The drapery is rich in colour—crimson and blue—and effectively disposed in broad masses.

56. "On the Thames, at Magpie Ait." By A. W. Williams. A pretty landscape.

57. "H.M.S. The Victory (with the body of Nelson on board) towed into Gibraltar, 28th of October, 1805, seven days after the battle of Trafalgar." By C. Stanfield. This fine picture admirably realises the grand and impressive scene so well described in Lieut. Paul H. Nicholas's narrative:—

Disabled ships continued to arrive for several days, bringing with them the only four prizes rescued from the fury of the late gale. The anchorage became covered with ships. In the mole lay six dismantled hulls, whose battered sides, dismounted guns, and shattered ports presented unequivocal evidence of the brilliant part they had taken in the gloriously contested battle; a little beyond, the more recently arrived lay at their anchors. At this proud moment no shout of exultation was heard, no joyous felicitations were exchanged, for the lowered flag which waved on the Victory's mast marked where the mourned hero lay, and cast a deepened shade over the triumphant scene.

This unrivalled painter has in this work fairly eclipsed all his former productions in the same line. The bold swell of the sea, the curious details of the various disabled shipping, and the heavy, solemn sweep with which the Victory comes in amongst them, are of the very poetry of pictorial art.

58. "The Lady Sophia Anderson Pelham." By F. Grant, R.A. An extremely graceful and spirited portrait: the young lady riding on her pony in a park. There is a little confusion as to the rights and lefts of the pony's fore-feet, owing to failure in perspective.

62. "The Death of Grafton—a celebrated Bloodhound." By E. Grimston. A picture in which the sportsman will take a deep interest. The fine old bloodhound meets his death by falling headlong down a precipice. The drawing is full of spirit and truth.

65. "Portrait of the Honourable Miss Hobhouse." By R. Buckner. The head and hands delicately painted; the dress plain white, with pale pink scarf.

66. "Portrait of Richard Cobden, Esq., M.P." By G. Patten, A. An unmistakable likeness.

67. "The Prophet Daniel." By J. P. Knight, R.A. Another Academy head, with a black, instead of a golden yellow beard; and in a rich green

dress: but it has nothing to the purpose with the prophet Daniel, or the lines quoted in the catalogue:—

By the waters of Babylon there we sat down,
Yea we wept when we remembered Zion.—*Psalms cxxviii.*

68. "The Mill Stream." By H. Jutsum. A very genuine and agreeable little piece.

69. "Morning." By Sir E. Landseer, R.A.

Locked in the close embrace of death they lay,
Those mighty heroes of the mountain side—
Contending champions for the kingly sway,
In strength and spirit matched, the fought—and died.

The companion picture to No. 46; and how magnificently does it close the terrible drama enacted the "night" over. The two combatants are dead, their antlers still locked and jammed together; and their bodies will soon become the prey of the fox and the eagle, which are already preparing to pounce upon them. Meantime a calm has succeeded to the tempest, and the mountain tops are illumed with the broad rays of the rising sun, casting their reflexes upon the surface of the still lake beneath.

70. "Portrait of Lieutenant-General Sir Charles Napier, standing beside his Arab Charger, Red Rover." By E. Williams. A fine likeness of the old hero of Scinde; but the colouring, unfortunately, opaque.

74. "La Perla de Triana." By J. Philip.

Mislike me not for my complexion—
The shadow'd livery of the burnish'd sun.

A spirited study of a Spanish gipsy, with a fine, intelligent expression, and dressed in pink wrapper and black mantilla; her gold hair-bodkin and smart ear-rings showing the love of finery inherent in the race.

75. "The Gillye's Courtship." By A. Cooper, R.A. Represents a scene of courtship in a stable, where is also a white horse. A crude performance.

76. "Florence and Boatswain." By J. C. Horsley. A nice little sketch of a bright-eyed, well-dressed, intelligent-looking girl, leaning against a rough old dog—"Boatswain" to wit.

79. "Fruit." By J. J. Chalon, R.A. Painted, more probably, from "stage properties" than nature.

80. "Mother and Child." By C. W. Cope, R.A. A happy mother hugging her infant, patting its back, and "hushing" it to sleep. A charming little performance.

89. "The Cathedral of St. Stephen, Vienna." By D. Roberts, R.A. A marvel in linear perspective (note particularly the projection of the clock over the arch); all it wants being the addition of aerial medium and genial tone to entitle it to claim rank with works of the highest class in the same line.

93. "The Old Dutch Cow." By J. Ward, R.A. A very old cow, and very ill-treated.

94. "A Little Music." By J. J. Chalon, R.A. An evening assemblage of very wily ladies and gentlemen congregated round a pianoforte. This sketchy, crude affair must surely have escaped unawares and unauthorised from some very old and forgotten shelf in the artist's studio. We cannot believe he would seriously produce it as a specimen of his individual talent, or the incorporate genius of the Academy.

95. "La Vivandière." By A. Cooper, R.A. The artist's old white horse again! (which seems nearly worn out in his master's service), bestrode by a stout damsel in regimentals, who discourses with a cuirassier. The colouring is poor and slaty. [We cannot help remarking upon the imprudence of placing three such miserable specimens of Academic prowess as this and the two last-mentioned in juxtaposition, and in the principal room.]

103. A very clever little "Study of a Dog's Head." By H. C. Treary.

106. "The Letter." By A. C. Chisholm. A clever little picture of a woman, leaning over a balustrade and perusing a letter with earnest interest.

109. "The Poacher—Scene on a Highland River." By F. R. Lee, R.A. This artist here again is very successful. The scene is of a bolder character than in No. 31; with a brawling stream dashing through the midst.

110. "The Truant Defeated." By W. Hemsley. This clever little picture we engraved and described last week. It exhibits a little rascal, who has been shamming illness, in order to keep away from school, most unmistakably detected by the doctor. It is a capital idea, and the painting carefully finished.

111. "Cordelia Receiving the News of her Sisters' Cruelty to Lear" — by A. F. Patten—falls far short of realising the character and incident intended.

113. "A Nile Flower." By F. Stone, A. An arch-looking female, shading her eyes with her hand.

114. "The Early Lesson." By T. Faed. A nice little bit;—a mother teaching her son his letters.

116. "A Dame's School." By T. Webster, R.A.

In every village mark'd with little spire,
Embowered in trees, and hardly known to fame,
There dwells in lowly shed, and mean attire,
A matron old, whom we schoolmistress name.—*SHENSTONE.*

This is a theme which has served Mr. Webster in good stead on more than one occasion before; and we very much doubt if he has not already extracted all that is to be got out of it. He has sought to vary the scene in the present production by representing the dame "caught napping," the scholars grimacing and gesticulating, and enjoying the *laissez aller* enjoined by the position of affairs after the usual fashion of school folk—that is, artists' school folk. Altogether, compared with others of the same kind, it is a feeble effort.

117. "The Provost of Peterhead." Painted for a public Institution in Edinburgh. By Sir J. Watson Gordon, R.A. A good Portrait.

124. "Ruth sleeping at the feet of Boaz." By Sir C. L. Eastlake, P.R.A.

He went to lie down at the end of the heap of corn and she came softly, and uncovered his feet, and laid her down. . . . And he said, Who art thou? And she answered, I am Ruth, thine handmaid: spread, therefore, thy skirt over thine handmaid; for thou art a near kinsman. . . . And she lay at his feet until the morning.—*Ruth iii., 7–14.*

This picture occupies the place of honour in the great room, we presume out of deference to the artist's claims as President of the Academy; for in no other respect can we allow it to be entitled to such a position. It is weak and mannered in the extreme. Boaz looks vacantly towards the heaven; Ruth is asleep in anything but a natural or comfortable attitude; and the faces of both are singularly devoid of expression and interest. The colouring comprises an uncertain assemblage of various hues of red, in confused association with yellow, brown, cold blue, pale yellow, &c. Sir C. Eastlake's accomplishments in all that concerns the theory and poetry of art are of a high order, but in the practice of art he is confessedly so inferior as to cause us to regret he does not forego it, and devote his undivided attention to the general interests of the profession and the culture of art, in which his influence would be most valuable.

129. "The Village Post-office." By W. F. Witherington, R.A. Here again, as in Webster's "Dame School," we have an instance of working up old materials, instead of seeking new ones, of which there are plenty, if the artist have but the industry to seek, and the fancy to adapt them to the purposes of his art. The post-boy, on horseback

stands at the village post-office door, where the old post-mistress hands him the "cut" letter-bag. The "in" bag, it is to be presumed, has been expeditiously opened, and its contents distributed in the short interval which has occurred since his arrival; as on one side we observe a female poring over a letter with apparent satisfaction, and on the other a family group mourning over bad news from foreign parts, of which the said post-boy, still on his horse, preparing to start off again, has been the bearer. Generally, this picture wants keeping, especially in the colouring, which is gaudy and patchy.

139. "Portraits of a Mother and Daughter:" each taken during childhood, and after eighteen years' interval. By C. W. Cope, R.A. Clever little portraits, in small circular frames; the heads in each full of character; and the styles aptly illustrative of the periods when they were respectively painted.

140. "The Meeting of Jacob and Rachel:" Genesis xxix., 9. By W. Dyce, R.A. A masterly little picture. The action of Jacob, as he rushes to greet Rachel, is highly impulsive; she, on the other hand, exhibits a reserved demeanour not altogether free from the charge of coolness. The limbs are admirably rounded, and the flesh texture delicately finished in a subdued hue. The landscape, the sheep, and various accessories, are well designed, and the execution highly finished.

142. "A Summer Afternoon." By W. F. Witherington, R.A. A scene of hay-making; but the sun very cold.

143. "San Pietro in Castello, Venice, and the Julian Alps, on a November Evening." By E. W. Cooke, A. Remarkable for breadth of treatment, and warmth and transparency of colouring.

145. "Head of a Scribe." Study for a portion of one of the frescoes in the New Palace, Westminster. J. R. Herbert, R.A. We regret to say that this is the only production exhibited by this artist. It is an intelligent head: done with much of that freedom of brush for which the fresco-painters of old were so distinguished.

155. "A Wild Sea-shore at Sunset." F. Danby, R.A. A well-chosen spot, under a fine bold sky; and painted with all the richness and transparency for which the artist is noted. The middle distance, however, appears to us to be too dark, considering the position of the setting sun just on the horizon.

156. "Getting the Dinner." J. F. Pasmore. This is a slight misnomer. The dinner runs a good chance of having to "get" itself; for the cook has gone to sleep in her chair, all the vegetables are unwashed on the ground near her feet, and the dog is about to run off with the uncooked meat from the dresser.

157. "Opie, when a Boy, Reproved by his Mother, for Painting his Father's Portrait on Sunday." By J. Absolon. Here, also, we have a single work, as the contribution of an artist to the Exhibition; but it is an extremely interesting one, and of most praiseworthy execution. It depicts an authentic episode in the career of genius; and the emotions it inspires are of a mixed kind: the conscientious and devout mother reproving her son, for what she conceives to be a desecration of the Sabbath; the latter, meekly contrite for his error; whilst, at the other side of the picture, the father contemplates his son's handiwork with unaffected pride and satisfaction. The background is filled up with a landscape, introducing the village church. In all parts this little work is most delicate and genial in its treatment.

160. "A Study from Nature." By R. Rothwell. Exhibits a little rustic leaning against a post and grinning at the spectator. Nothing very new in the idea, but cleverly hit off.

161. "Escape of Eliza." By F. S. Carey.

In that dizzy moment her feet, to her, scarce seemed to touch the ground, and a moment brought her to the water's edge.

The enormous stride with which the artist has gifted the heroine is the only point of remark in this production.

168. "Castle of Chillon, Lake of Geneva, Switzerland." By J. Danby. A very beautifully-painted view of a romantic spot, immortalised by the verse of Byron.

169. "The Rustle of the Tapestry."—Scene in the Tower of London, Anno Domini 1483. By H. C. Selous.

Evil expecting not, yet vaguely fearing,
Shrinking at every sound, not knowing wherefore.—*Old Play.*

An imaginative episode in the unhappy story of the young Princes who were murdered by order of the usurper Richard III. One of them is in bed, fast asleep; the other, whilst kneeling at his evening devotions, is startled by some indistinct sound near the apartment, which fills his heart with dread and dire misgivings. Mr. Selous has thrown more of poetry and expression into this little picture than we have usually found in his works. The manipulation throughout is of a very perfect order.

170. "Children of the Mist." By Sir E. Landseer, R.A. A herd of deer on a mountain side, seen indistinctly through a mist. A masterly sketch.

171. "Lady Jane Grey and Roger Ascham." By J. C. Horsley. A touching incident in the life of the unfortunate Lady Jane Grey.

Roger Ascham, her early tutor, visiting her at Bradgate, finds her in her chamber reading the *Phædo* of Plato, in Greek (the rest of the family being abroad hunting in the park); and to his inquiry why she did not join in the amusement in which the others were engaged, she replied with a smile, "I wisse [think] all their sport in the park is but a shadow to that pleasure that I find in Plato. Alas, good folk, they never felt what true pleasure means.

There is a sweetly melancholy expression in the face of Lady Jane, which admirably realises the sentiment of the occasion.

174. "Othello Relating his Adventures." By C. W. Cope, R.A. A capital picture, illustrating one of the most entrancing narrations in the whole range of the drama.

Othello. Her father loved me; oft invited me;
Still question'd me the story of my life
From year to year; the battles, sieges, fortunes
That I have passed, &c.

The various characters are well discriminated. The old senator listens with calm dignity, but undisguised interest, to the adventures of the soldier of fortune—more admiring the prowess and the success of his achievements than sympathising in the personal suffering and risk by which they had been accomplished. *Desdemona*, with her womanly heart, is engrossed more with the "dangers" than the hard-bought triumphs of the battle-field. *Othello*, the warrior all over, is earnest and eloquent of speech; but his hands show, perhaps, a little too much action for conversational discourse. The colouring is rich, varied, and harmonious.

176. Portrait of H.R.H. the Duke of Montpensier, in the uniform of Cavalier Maestranze, of Grenada. By Don A. Giuliani. A striking portrait, but not flattering, being rather hard in treatment.

182. "The Forest Portal." By R. Redgrave, R.A.

The broad-arched portal of the grove
Welcome thee entering,
Gray old trunks that high as heaven
Mingle their mossy boughs.

There is much of good intention, and a real feeling for nature evinced in this little landscape, which represents a group of broken foliage on the outskirts of a wood. The yellow lights falling amongst the trees, however, are hardly supported by the cold blue sky seen above.

183. "The Nut-gatherers." By A. Bouvier. A small landscape, executed in a small manner; after the fashion of a tea-tray.

186. "Violante." By Sir C. L. Eastlake, P.R.A. Expressionless and of undecided outline. Shakespeare's heroine is dressed in an old-fashioned green dress, set off with a pearl necklace. The flesh is unbecomingly flushed.

187. "Up on the Brae-side." By H. Jutsum. One of Jutsum's genuine little English landscapes, composed of a heath, through which a small stream flows; upon which are a shepherd and his flock.

189. "The Poachers." By T. Earl. Another clever little landscape; with dogs, rabbit-stealing.

190. "Park Scene, with Fallow Deer." By E. Hargett. A similar remark applies to this as to 183.

191. "Venice." By D. Roberts, R.A. A capital picture, in the artist's best style. The water admirably pellucid.

192. "The Confession of St. Thomas." By J. P. Knight, R.A. Another version of the subject adopted by Overbeck, in his picture already noticed. Though there is a great deal of merit in parts of this work, we cannot admire it as a whole, wanting as it is in "keeping." Some of the heads are expressive, and studied upon good models; but many of them betray low intellectuality and affectation in their position and expression; and what is most unfortunate is, that the head of Jesus is by no means the best, or most commanding of the number. The colouring of the flesh is uncertain, and the infusion of a little chiaroscuro over the whole is sadly wanted.

194. "Study for a Susanna." By J. Ballantyne. An Academy study, but from an ill-chosen model.

199. "Mares and Foals, the Property of his Majesty the King of Württemberg." By T. B. Zwecker. Hung very high; but the animals appear to be well painted. The landscape rather feeble in colouring.

201. "Maternal affection." By H. W. Pickersgill, R.A.

— Joyful in a mother's gentlest cares,
Blest cares! all other feelings far above!
Herself more sweetly rears the babe she bears,
Who never quits the breast no meaner passion shares.

A good deal of florid and effective colouring is bestowed upon this group of mother and child; which, however, would, in our opinion, have been more agreeable if more simple in costume.

202. "Devoek Water." By W. J. Blacklock. A lake and mountain scene; delicate, but cold in treatment.

204. "Winter." By G. Travers. We fancy we discover some merit in this little picture, for all it is hung low, and almost out of sight.

207. "Solomon at the Rock-hewn Dial, Pondering o'er the Flight of Time." By S. A. Hart, R.A.

Vanity of vanities, saith the preacher. Vanity of vanities; all is vanity.—*Ecclesiastes*, i. 2.

We cannot recognise the Solomon of the Scriptures in this showily-dressed figure, which is much more like that of the magician of an Easter-piece giving the signal for a shift of scene. The palm and other Oriental plants are richly coloured.

209. Portrait of H.R.H. the Duchess of Montpensier, Infanta of Spain. By Don A. Guiliari. A companion to No. 176, and to which the same remarks are applicable.

213. "Children—They have nailed him to a cross." By J. Leslie. A very clever group; but not at all in keeping with the solemn subject referred to in the title appended to it. It consists of an old woman, of very ordinary cast of features, apparently admonishing or scolding three children as ordinary as herself; and, supposing her warning or rebuke to apply to the offence of stealing apples, or some other juvenile delinquency, nothing would be more appropriate or successful. The crucifix which she holds in her right hand alone reveals the more ambitious theme aimed at by the artist. This painted out, and another title substituted, the picture might be pronounced a good one.

214. "Polly Peachum." By C. Baxter. All Mr. Baxter's female faces are pretty, and this is as pretty as any; but it wants character—fancy *Polly Peachum* without a character!—and the bottle and glass on the table are not sufficient to indicate that the gallant *Macheath* has presided over the recent festivities.

215. "A young Missionary." By G. B. O'Neill. A pretty little girl teaching the Scriptures to an aged Indian woman, who listens with marked attention. Nicely painted.

216. "A Brittany Interior." By E. A. Goodall. One of those simple little subjects which this young artist treats so agreeably, and with such artistic and careful finish. The only figures are those of an old woman spinning, and an old man eating soup, at the side of the fire.

217. "The Iron Mask." By C. Landseer, R.A. The old mysterious story of the man in the Iron Mask, has furnished the worthy Keeper of the Academy with the subject for the present very carefully-studied and carefully-painted picture. Who the "Man in the Iron Mask" really was, will probably never be ascertained (any more than who was the author of "Junius"); nor do we think it a matter of much importance to inquire, he and all those interested in his fate having long since departed from the scene. M. Delort, however, as the result of recent researches in the archives of the French Government, states positively that he was an Italian, of the name of Matthioli, and that he was born on the 1st of December, 1640. Whoever he was, the strict seclusion in which he was kept, is well known. It is stated in Ellis's "History of the Iron Mask."

The servants who bring him his food, his confessor, and a physician from Pragens, a town six leagues distant, were the only persons permitted to see him, and that only in the presence of the Governor, St. Mars, and his Lieutenant, Blainvilliers. The mask was not, as has been erroneously supposed, made of iron, but one of black velvet strengthened with whalebone, and fastened behind the head with a padlock, which did not prevent the prisoner from eating or drinking, or impede his respiration.

The artist has represented the physician feeling the prisoner's hand, and a page carrying in a wine carafe on a tray. A constrained silence reigns amongst the group, in strict keeping with the story.

221. "Devonshire Stream, with Cattle." By W. Carter. A good little picture; hung very low.

224. "Waterloo, 1815." By G. Jones, R.A. Mr. Jones has painted more than one picture of this great battle, which have been honoured with the special approval of the Great Duke himself. In the present picture the Duke, attended by his staff, is directing the advance of the army. Lord Hill is in the foreground, about to mount a horse, his own orders been killed under him. The Marquis of Anglesey is issuing orders for the cavalry. The Foot Guards are already advancing to the attack; and the Light Brigade, under Lord Seaton, is taking the enemy in flank. The British line, under Sir J. Kempt, extends to the left until it unites with the Prussian artillery, which has opened on the French. The French troops, infantry and cavalry, led by Marshal Ney, are descending to make their last unsuccessful attack on the British force. Lord Fitzroy Somerset, wounded, is on the Duke's right, conducted to the rear by General Alava.

225. Is an attempt in the highest walk of art—by J. Severn—and, though, in some respects, somewhat singular in treatment, is altogether of a very high order of merit. The subject is that of Mary Magdalene buying the precious ointment, with which she afterwards anointed the body of Jesus; and, at the time of doing which, she is supposed to have been permitted to foresee the crucifixion of Our Lord.

She hath done what she could, she is come aforehand to anoint my body to the burying. Verily I say unto you, Whosoever this Gospel shall be preached throughout the whole world, this also that she hath done shall be spoken of for a memorial of her.—*Mark* xiv. 8.

The singularity of the composition consists, in part, in the introduction, on one side of the picture, of the actual buying and selling of the ointment, at the stall of a Jewish apothecary—(the latter a capital figure, life-like and earnest)—a very matter-of-fact transaction, of the earth earthy; whilst, on the other side, is a presentment of the very opposite character—that of the angelic host, bearing the cross, crown of

thorns, and other emblems of the crucifixion. It must be added, that the superior importance is given to the latter by the attitude of the Magdalene, who, leaning against the wall, looks upward, wrapt in contemplation of the miraculous manifestation. This figure, also, is very well conceived, and well wrought out; but her cold blue drapery, coming as it does in the centre of the picture, is destructive of harmonious effect. The little angels, also, are somewhat after the style of the period immediately preceding the decline of sacred art.

233. "Hors de Combat." By A. Cooper, R.A. The old white horse in *extremis*, stretched on the ground; the gallant owner wounded, and resting against his body. Hard fate! hard "treatment" also!

234. "The Mother's Hope." By G. E. Hicks. Another pretty group of a mother and child, the latter undergoing its toilet for the cradle.

MIDDLE ROOM.

235. "A Window-seat at Wittenberg, 1526: Luther, the married Priest." By A. Christie. This might serve as a companion to Mr. Johnson's "Melancthon" (22); and, singular enough, there is a pretty wife and a cradle in both.

237. "The Two Sisters." By W. Crawford.

Bessie's hair's like a lint-tap,
She smiles like a May morning.

Mary's locks are like the crow,
Her een like diamonds' glances.—*Vide Old Ballad.*

The originals may be very pretty; but, without having seen them, we protest that they are not done justice to in the hard vulgar lineaments before us.

243. "Looking up Loch Etive, from Tainuill, Argyleshire." By F. R. Lee, R.A. This picture has evidently been hastily produced, betraying a "manner" of handling in which the saving of time has been the main object considered. The general treatment is cold and hard, and the distance implied by the diminutive proportions of the shipping on the river, is not borne out by any attempt at atmospheric aids.

244. "Il Sacro Monte, Orta, Piedmont." By G. E. Hering. A picture of moderate merit.

248. "An Episode of the Happier Days of Charles I." By F. Goodall, A. The only work, we regret to say, exhibited by this very clever artist. It is a brilliant picture, cabinet size, representing Charles I., in his happier days, surrounded by his family and Court, enjoying a water excursion in the state barge, on the Thames, opposite Hampton Court. The King's expression is benign and kingly; the Queen exquisitely beautiful, but rather inanimate; the Royal children are amusing themselves with feeding the swans with cake, a supply of which is carried by a black page in attendance. The old steersman and the bargemen at the oars, the halberdiers and others composing the group, are all so many studies, their heads full of life, and instinct with thought. The colouring and general execution are in the highest degree finished and effective. Of this picture we present an Engraving.

249. "The Arctic Council." By S. Pearce. This is a very interesting group picture, representing some of the most distinguished Commanders and others who have borne part and lent aid in our various Arctic expeditions, assembled round a table at the Admiralty, for the purpose of discussing the plan of search for Sir John Franklin. It comprises portraits of Sir George Back, F.R.S., Sir William Edward Parry, F.R.S., Captain E. J. Bird, Sir James C. Ross, F.R.S., Sir Francis Beaufort, K.C.B., F.R.S., John Barrow, Esq., F.R.S., F.S.A., Colonel Sabine, V.P.R.S., Captain W. A. Baillie Hamilton, Sir John Richardson, C.B., F.R.S., Captain F. W. Beechey, F.R.S.; and in frames on the wall, of Sir John Franklin, K.C.H., F.R.S., Captain James Fitzjames, and the late Sir John Barrow, Bart., F.R.S.

250. "The Sirens." By V. Mottez.

* * * * * Wide around
Lie human bones.
Fly swift the dangerous coast, let every ear
Be stopp'd against the song! 'tis death to hear!
Firm to the mast with chains thyself be bound.—*Pope's Odyssey.*

The sirens are of a heavy sort, and the water, too, having a very leaden appearance.

256. "Henry Morton rescuing Lord Evandale from the fury of Burley, at the skirmish of Drumclog." By A. Cooper, R.A.

Just as he had assisted Evandale, who was much wounded, to extricate himself from his dying horse, and to gain his feet, the two horsemen came up, and one of them exclaiming—"Have at the red-coated tyrant!" made a blow at the young nobleman, which Morton parried with difficulty, exclaiming to the rider, who was no other than Burley himself—"Give quarter to this gentleman, for my sake—for the sake," he added, observing that Burley did not immediately recognise him, "of Henry Morton, who so lately sheltered you."

A stirring incident from Scott's "Old Mortality;" in which Mr. Cooper has been more successful than in some other works of his we have had occasion to notice in the present Exhibition.

257. "The Tax Gatherer." By G. B. O'Neill. A scene of real life—we fear, one of every-day occurrence, in which the serious and the comic are ingeniously blended. The relentless tax-gatherer has knocked at the door of a humble—apparently, an orphan home; a timid but intelligent girl answers the summons, prepared to beg the official to "call again," with the best grace she can command; whilst another sister listens behind the door; and, in the back-ground, the care-worn mother is actually pale with nervous apprehension. Mr. O'Neill has thrown a great deal of individuality into the various figures; and has painted every part of this work with great care and happy effect. We have much pleasure in engraving it.

260. "Rimembranza d'Italia. A maiden watching the bridal procession of her lover and rival." By E. H. Harden. A small female study, in the face of which keen observation and intense jealousy are powerfully depicted.

265. "The Order of Release, 1651." By J. E. Millais. This remarkable production, which is, perhaps, the most attractive individual picture in the Exhibition, represents a Highlander who has been taken captive in the Civil Wars, released from prison by virtue of an order which has been procured by his wife. Overcome by his emotions, and weak from loss of blood, and from subsequent privation, the man throws himself upon his wife's neck, at the same time pressing her hand. She, proud and full of joy at the success of her exertions, hands the order of release to the old soldier who acts as gaoler, who scrutinises it in a very business-like manner, wholly indifferent to the emotions passing in the bosoms of those whom it so deeply concerns. In our last week's notice we bore testimony to the admirable pathos thrown into this simple little group, and to the high finish of the various parts—more particularly the flesh surfaces, and the texture of the different materials of clothing. These are triumphs of manipulation which must be seen to be appreciated; and which no words of ours can over-praise. We shall, therefore, now confine what further observations we have to make to other points—points involved in the general composition. It will be remarked of this picture, as of the others hitherto produced by Mr. Millais, that it is composed of very few figures; that it is single in its action; and that in arrangement it occupies a single plane; a very simple style of composition, dispensing with the necessity for air, or distance behind the figures; and also avoiding all those opportunities for the management of light and shade in which a master's hand may always distinguish itself. Mr. Millais, by this arrangement, may find his task easier; but his triumph is undoubtedly curtailed by it; and we hope that

as he has now achieved so much in the way of local colouring, and evinces so much command of the means of expression he will, in future works, aim at higher game than any he has hitherto ventured upon, both in regard to the number and character of the figures, and the judicious treatment of linear and aerial perspective. There are now two points in the composition itself which we are disposed to cavil at. In the first place, the cutting off part of the soldier's figure by the door is a caprice, which had better have been dispensed with. There was plenty of room to show him entire; and the very fact of chopping him in two, attracts attention to itself as a fact to the prejudice of the interest attaching to the principal group. In the next place, with all respect for the big and faithful dog, which is most admirably painted, we object to his participating on equal terms with the happiness of his master and mistress; his presence, where he stands, his red tongue licking their joined hands, is intrusive; and pictorially, as well as for the poetry of the situation, he would be much more happily introduced at his master's feet.

267. "Playing at School." By Miss M. A. Cole. A comical conceit, cleverly hit off: a little girl sedulously attending to the schooling of four very awkward dolls.

268. "A Corner of the Hop-garden." By Eliza Goodall. A nice little picture; introducing a group of children sporting in a hop-garden.

270. "An Interior." By F. D. Hardy. Rather a blank interior, though in itself well painted. The only sign of life is in a cat sitting by the fire.

279. "The Chevalier Bayard, sans peur et sans reproche, Conferring the Order of Knighthood on the Infant Son of the Duke of Bourbon, when visiting this Prince, on a journey through Moulins." By J. C. Hook, A. A well-arranged group, with a dignity of character commensurate with the chivalrous incident. The old nurse, whose mien is respectful, holds up the infant Prince to receive the recognition of the order of knighthood, the father and mother looking on with expressions of intense interest and satisfaction.

282. E. W. Cooke's facile, broad, and delicate style, is admirably exemplified in a "View in Venice," inscribed:—

Vinegia, Vinegia,
Chi non te vede, el non te pregia.
Vide Love's Labour Lost.

283. "A Stormy Lake." By F. R. Lee, R.A. In this work we have to complain of careless execution—the outline of the mountain being crudely laid on, the water hard, and the general effect cold and unsatisfactory.

284. "The Right Hon. Lord Campbell, Lord Chief Justice of England." By F. Grant, R.A. A very good picture; but, as a portrait, not so strikingly like as we could wish.

291. "Twins." By Sir E. Landseer, R.A. A composition of lambs and a sheep, watched over by two dogs. Fine individual studies; but the details of texture are not so successfully realised as in most of the productions of this unrivalled artist.

293. "San Giorgio Maggiore and the Salute, Venice, with Fishing Craft off Chioggia and of the Lagoon." By E. W. Cooke, A. The companion to 282, and quite equal to it for soft aerial effect and delicate transparency of water; the gaily-coloured fishing craft executed with wondrous realism of detail.

304. "Angelo Participazio, having rescued his bride from the pirates, returns with her to her family."—*Venetian History.* By F. R. Pickersgill, A. An animated scene; the various figures showing mixed emotions of triumph and joy at the return of their long-lost relative. In the prow of the boat is a suit of chain-armor, a trophy of war. The colouring is bright and healthy.

306. "On the East Lynn, Devon—Early Morning." By J. Dearle. A well-painted view of a pleasingly-diversified country.

307. "A Sea-nymph and Cupids." By F. Cruickshank. Very carefully painted, with a certain smack of prettiness about it; but altogether wanting in the poetry, without which such subjects are, in our opinion, without attraction.

309. "A Summer's Sunny Afternoon." By T. S. Cooper, A. A masterly landscape, in many respects, particularly in the character of scenery and its breadth of treatment; but the sky is too cold for "a summer's sunny afternoon."

312. "Field-Marshal the Marquis of Anglesea." By the Hon. H. Graves. A capital, soldier-like portrait, full length, in uniform.

320. "Queen Blanche Ordering her Son, Louis IX., from the presence of his Wife." By A. Elmore, A. Mr. Elmore has, in this picture, illustrated a striking incident in the domestic history of the French Monarchy, which is thus related in "Joinville's Chronicles":—

Louis was forbidden to remain in her room without witnesses. * * * One day, however, Blanche discovered her son and daughter-in-law alone together, the former concealed behind the chair of the latter. She said, with a frown, "Go hence: here I alone am Queen."

The composition is very clever and telling. The figure of the Queen Mother, standing, and half turned round, and the fierce expression of her features, are in themselves disagreeable rather than otherwise; but the submissive aspect of the weak young Monarch, and the feminine tenderness of his pretty wife, come in admirably as a contrast, and constitute the charm of a picture, upon the execution of which the artist has evidently bestowed great pains. We regret to add that it is the only work he exhibits this year.

325. "An Affray in the Pyrenees with Contrabandistas." By C. Stanfield, R.A. A fine realisation of wild mountain scenery; the front being occupied, to a great extent, with a dark rocky mountain; whilst in the background the bright peaks of the distant glaciers rear their heads. The incident of which this spot is the appropriate scene, is depicted with great spirit.

326. "Corfe Castle, Dorsetshire—Sunset." By J. P. Pettitt. An ivy-clad ruin, the focal colours of which are elaborated somewhat in imitation of the style of Anthony; the upper part illumined with a broad sunlight.

327. "The Emperor Charles V. at the Monastery of Yuste, August 31, 1558." By W. M. Egle. An incident in the cloister life of Charles V. as related in a recent work by Mr. Stirling:—

The sunshine again tempted him into his open gallery. As he sat there, he sent for a portrait of the Empress, and hung for some time, lost in thought, over the gentle face, which, with its blue eyes, auburn hair, and pensive beauty, somewhat resembled the noble countenance of that other Isabella, the great Queen of Castile. He next called for a picture of Our Lord Praying in the Garden, and then for a sketch of the Last Judgment, by Titian. Having looked his last upon the image of the wife of his youth, it seemed as if he were now bidding farewell, in the contemplation of these other favourite pictures, to the noble art which he had loved. * * * Thus occupied, he remained so long abstracted and motionless, that Mathisio (his Flemish physician), who was on the watch, thought it right to awake him from his reverie.

What we miss in this picture is the fine feeling of melancholy the story itself cannot but inspire in all minds having a spark of veneration for genius of singular and high order. The face of Charles V. is stern enough, but it wants sentiment; Mathisio, in gait and attire, has more the appearance of an ordinary domestic attendant than of a physician. The colouring, also, wants keeping; the cold stone wall at the back, harmonising ill with the bright and varied colours in different parts of the foreground.

333. "Now I'll tell you what we'll do." By F. Stone, R.A. "Now" we hardly know what to say about this very sprightly *genre* picture. Four young country lasses lounging on the ground in the midst of a field, evidently concocting mischief; and the eldest, having hit upon some bright idea, with pointed finger, and a broader leer than the

EXHIBITION OF THE ROYAL ACADEMY.

rest, exclaiming, "Now I'll tell you what we'll do." The others, by their consenting smiles, at once admit the project to be "first rate." There is much fun of a taking kind in the idea; but, unfortunately, much vulgarity of type in the models and in the general treatment.

340. "The Lost Path." By R. Redgrave, R.A. This is also a comical affair, but in another sense. Two extremely well-dressed children have lost their way in a tangled wood, and are sitting upon a bank, crying, in sore affliction. One of them, the young lady, has scratched her legs, and hurt her foot with a thorn: there lies her sock on the ground, with marks of blood upon it to attest the latter fact. The trees and herbage are picked out with all the care and nicety of the pre-Raffaellite or Modern Antique school.

341. "An Auction." By W. H. Knight. A good bustling representation of the business of a furniture sale: the characters assembled being variously but intently engaged in the proceedings—some bidding against one another, and others scanning the merits of the different lots.

346. Represents a little girl, with very marked features, and dressed in a white bib, with flowers in her hand, plucking another from a growing fuchsia, in pot. A pre-Raff. specimen; to which the following lines are given in the Catalogue as illustrative:—

Thou who hast given me eyes to see,
And love this sight so fair,
Give me a heart to find out thee,
And read thee everywhere.

Christian Year.

347. "Zuyder Zee: Fishing Craft Returning to Port." By E. W. Cooke, A. Another capital sea-piece by this admirable artist.

348. "The Ruins of the Temple of Luxor, on the Plain of Thebes." By W. E. Dighton.

The moon is up, and yet it is not night:
Sunset divides the sky with her.

Treated with good breadth, and under a lurid Oriental sky.

349. "The Proud Bird of the Mountain." By J. Wolf.

Firm on her perch—
Her ancient and accustomed rock—
she sits,
With wing-couched head; and to
the morning light
Appears a frost-rent fragment, coped
with snow.

Grahame's Birds of Scotland.

A noble eagle perched on a rock,
in the midst of a snow-storm. A capital performance.

360. "The Church of the Saluté,



NO. 582 "DEATH OF THOMAS A BECKET, ARCHBISHOP OF CANTERBURY, DECEMBER, 29, 1170-71."—PAINTED BY J. CROSS.

Venice." By Mrs. G. E. Hering. A creditable little specimen. The venerable pile seen dimly through the darkness by the light of the moon.

361. "The Shooting Pony." By A. Cooper, R.A. A very decided improvement upon the poor Old White Horse, whose tragic end has been already commemorated (No. 233); but still a little more roundness of drawing, and softness in the textural finish, would be desirable.

362. "Queen Isabella of Castile, with her daughters, visited many of the nunneries, taking her needle with her, and endeavouring by her conversation and example to withdraw the inmates from the low and frivolous pleasures to which they were addicted."—Vide Prescott's History of "Ferdinand and Isabella." By J. C. Hook, A. A very agreeable quiet picture. In the centre, the illustrious Royal family, with some of their protégées, are occupied at tapestry work; at the sides are various groups of nuns, who have evidently not yet entirely corrected themselves of their "low and frivolous" habits, one of the youngest amusing herself, whilst lolling out of window, by tickling the nose of an elder "sister" who is asleep, with a peacock's feather. The artist has shown much judgment in the distribution of colour; the richest and fullest tones being in the centre, where the principal personages are assembled.

363. "The Launch." By G. Smith. A burlesque adventure of a youngster afloat in a washing-tub, which his comrades are shoving off with a long pole.

367. "An Irish Peasant Boy." By R. Cahill. A ragged little urchin asleep, with his head resting against a stone bench. His unpilowed rest tells of a friendless and rugged destiny. The outline is firm and correct, and the colouring unaffected and vigorous.

375. "The Happy Spring Time." By T. Creswick, R.A. The artist has attempted the difficult task of representing the earliest buds of spring upon the extremities of the branches of his trees; but, instead of indicating them generally by means of colour, has sought to individualise them, and that without the aid of the peculiarly refreshing green which they should bear. The result is disappointment: an unpleasant spottiness of surface being substituted for the bright fringe-



NO. 595, "THE AWAKENED CONSCIENCE."—PAINTED BY T. BROOKS.

EXHIBITION OF THE ROYAL ACADEMY.



NO. 499. "DR. WATTS VISITING SOME OF HIS LITTLE FRIENDS."—PAINTED BY A. RANKLEY.

work of nature's creation. To this we must add that the sky and water are too cold for a bright spring day. In other respects the landscape is artistically treated, with good flow of outline and breadth of treatment.

376. "His Grace the Duke of Portland." By F. Grant, R.A. Here is the true presentment of a "fine old English gentleman—one of the olden time." The venerable Duke is seated in an easy attitude in an arm-chair; his legs clad in leather breeches and top-boots. He has a common oak stick in his hand; and his face wears the pleasant smile of one at peace with himself and all the world. This admirable portrait is the more interesting from the fact inscribed upon the frame of its having been painted at the expense of, and presented to the original

by nearly 800 of his tenantry in testimony of their affection and respect.

377. "Meet of the Limerick Fox-hounds at Croom Castle—a By-day; containing Portraits." By J. W. Cole. A good sporting scene.

380. "The Answer." By W. M. Wyllie. A small picture of a female, with an unopened letter on the table: hung quite at the top of the room, but appears to possess merit.

381. Study of a Head. By E. W. Long. An Indian, in his native costume. Exceedingly good in tone and expression.

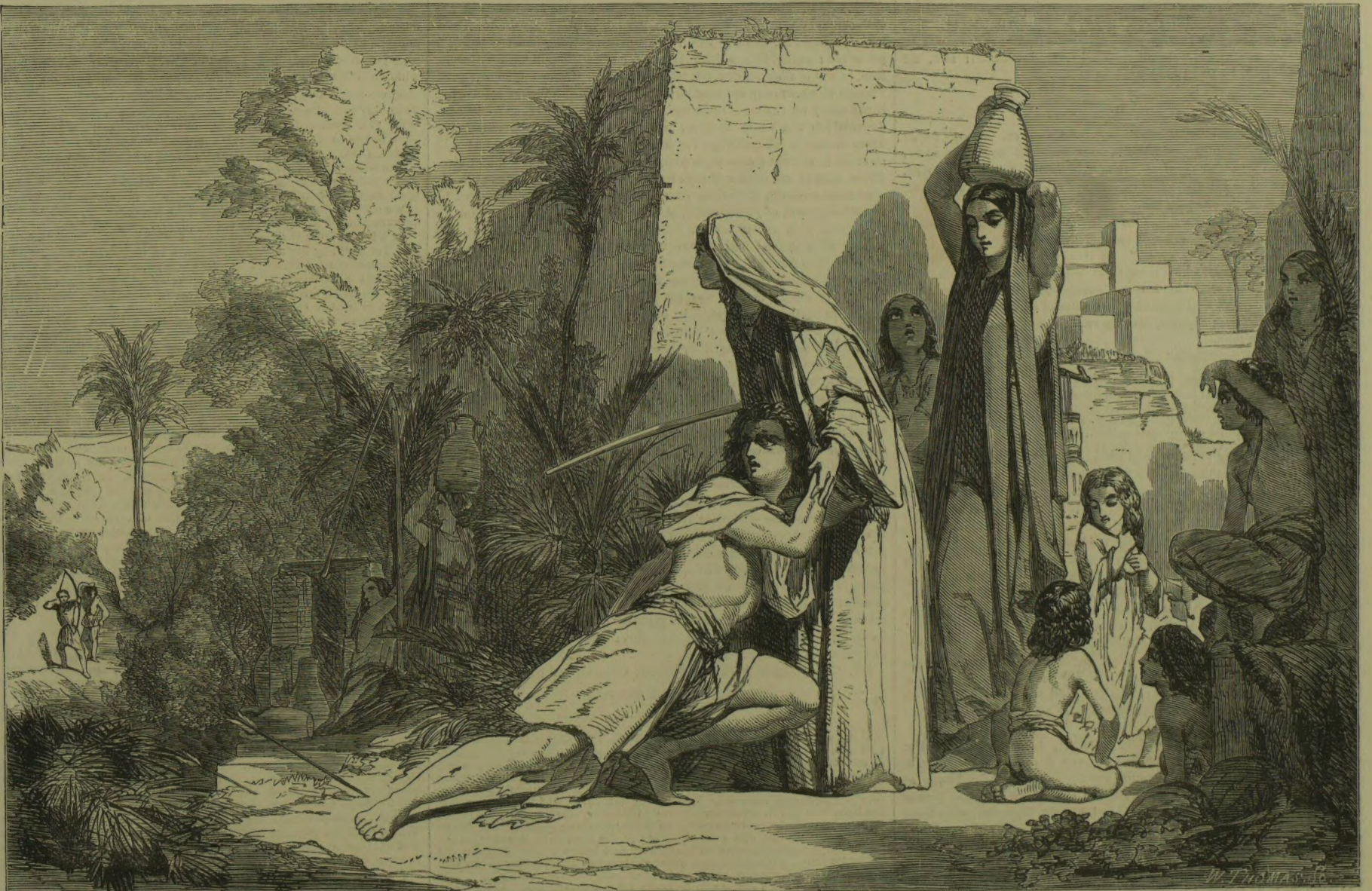
383. Portrait of Hiram Power. By H. W. Phillips. An artistic portrait of the sculptor of "the Greek Slave"—represented in profile—putting the finishing touches to a marble bust.

388. "Caspar and Duck: the property of H.R.H. the Prince of Wales." By A. H. Corbould. A very pretty pony and favourite black dog, with groom attending. Extremely well painted.

390. "A Street in Verona." By D. Roberts, R.A. A rich architectural scene.

395. "The Sick Lamb." By R. Ansdell. A very clever specimen of animal painting.

396. "The Execution of Montrose, at the Cross of Edinbro', on the 21st of May, 1650." By E. M. Ward, A. This is the first of a series of eight pictures for the Commons' Corridor in the Houses of Parliament; painted by order of the Royal Commission; and the manner in which Mr. Ward has acquitted himself of the task shows that he well appre-



NO. 514. "THE CITY OF REFUGE."—PAINTED BY E. ARMITAGE.

clated the honour conferred on him in being selected for it. The Marquis of Montrose's name stands in the annals of our history as one of the bravest and stanchest champions of the Royal cause; and, when condemned to an ignominious death, after being taken prisoner in battle, he still exulted in the part he had taken, and seemed to look with pride upon the fate to which it had conducted him:—

Montrose (writes Lord Mahon, in his "Political Essays"), as proud of the cause in which he was to suffer, had clad himself in rich attire—"more becoming a bridegroom," says one of his enemies, "than a criminal going to the gallows!" At the foot of the scaffold, a further and parting insult was reserved for him: the executioner brought Dr. Wishart's narrative of his exploits, and his own manifesto, to hang around his neck; but Montrose himself assisted in binding them, and, smiling at this new token of his enemies' malice, merely said, "I did not feel more honoured when his Majesty sent me the Garter!"

The artist has treated the subject in a grand, large style, throwing abundance of action and a great variety of expression into his figures. The features generally are of that strongly-marked order in which Mr. Ward is apt to indulge, and which in this—an historical picture, intended to hang in a corridor—will be found of good effect. He has introduced in the foreground a very touching incident, that of an old man, a Royalist by his garb, who, in spite of the threatening attitude of a pike-man, lifts his bonnet, and utters a parting blessing upon the gallant defender of his King. The colouring is boldly contrasted; and the only point upon which we have anything to object is, the bright scarlet attire of Montrose, which, though historically correct, according to John Nicoll's "Diary," blends ill with the rest, and might have been subdued to a warmer and richer tint, with advantage to the effect of the picture.

408. "Early Lessons." By A. Provia. A clever little warm interior: a companion piece, 414, close at hand.

409. "Music and Art Instructed and Crowned by Poetry." C. Brocky. A great deal of classic feeling is thrown into this little group. The countenance of Poetry is highly intellectual and commanding, though still of extremely feminine character. On either side are Music—a fair, slight creature, with golden hair—and Art, of stronger mould and darker complexion. The sympathy between the two, as they are being crowned with laurel chaplets by the Genius of Poetry, is expressed by their looks. The colouring and general treatment are alike excellent.

410. "A Domestic Incident." By F. D. Hardy. This is a joke. We have here a very small interior, similar to many others which we have already noticed; the only "incident" in which is an old woman, sitting asleep, and sitting out the fire.

415. "The Inauguration, by her Most Gracious Majesty Queen Victoria, and his Royal Highness the Prince Albert, of the Exhibition of all Nations, on the 1st of May, 1851." Painted by command. By D. Roberts, R.A. Very fair as an historical record of the event in question; though, pictorially, but a faint reflex of the glorious *coup d'œil* presented on that ever-memorable day. The view is taken from the south transept, looking towards the dais on which her Majesty received the report of the Commissioners, and all the details are filled in with great accuracy and admirable perspective; but the colouring wants transparency, warmth, and glitter, and the general effect is tame and disappointing.

423. "William Penny, the Arctic Voyager, Commander of H.M. Vessels the *Lady Franklin* and the *Sophia*, employed in the search for Sir John Franklin." By S. Pearce. A good, rough, sailor-like portrait, in the bear-skin costume of the northern regions. In the background is a view of the ships of the expedition blocked up in ice.

424. "Cattle and Landscape." By F. R. Lee, R.A., and T. S. Cooper, A. The cattle in this picture are excellent, and the landscape agreeable and natural; with the exception, only, of the water, which is cold, and of the snowy whiteness and opacity at the surface.

431. "The Young Mother." By J. G. Gilbert. This picture, though very unfairly dealt with by the "hangman" of the Academy, we can see enough of to pronounce it of no ordinary merit. It represents a woman, sitting on the ground (seen in profile), with a child across her lap, its little head towards the spectator. Materials simple enough, it will be said; but their very simplicity, and the unaffected manner in which they are treated, show the merit of the artist, and constitute the charm of his work. The woman's expression is modest and matronly; and the flesh of face and hands admirably painted; her drapery, of deep crimson and blue, is loose and easy—a nice medium between the ancient and modern style of costume. In the back-ground a simple landscape is slightly sketched in; with a deep-toned, broadly-painted sky. The general composition and treatment of this picture would lead one to suppose that the artist had taken Titian for his model; and, all points considered, he could hardly take a better.

WEST ROOM.

446. "The Madonna and Child." By G. A. Storey. A very feeble and formal imitation of the coldest and most formal of the early masters.

448. "The Pier and Bay of St. Ives, Cornwall." By E. W. Cooke, A. A picturesque little coast scene, with a coaster and various small craft on the strand within the pier. Time, low water.

449. "Flowers." By Miss A. F. Mutrie. A good specimen of flower-painting; soft in texture, and rich and brilliant in colour.

451. "A Token from the Fight." By G. Stubbs. A small picture of an imaginative subject, which is well and feelingly expressed. A man standing, holds forth some blood-stained garment, which he contemplates with horror and grief, well denoted by the palor of his face; his wife is in a chair, overcome with anguish, her face resting in her lap. The colouring is subdued in tone.

452. "Maternal Solicitude." By R. Rothwell.

Intent they gaze into each other's eyes
With mutual love—that in the mother dwells,
Calm and profound, the well-spring of her being,
And in the child sports as a bubbling fount
In sunshine.—R.R., MS.

A mother dancing her child on her knee—both faces expressive of great joy and affection; but the flesh is a little too pink, the effect of which on the picture is aggravated by the peach-blossom colour of the lady's dress.

454. "A Welsh Stream—Morning." A. W. Williams. A charming little nook, with some foliage and cattle.

459. "Ceres Demanding of Jupiter the Restoration of her Daughter Proserpine." C. Brocky. The design is somewhat in the style in which the numerous followers of Raphael treated so many of these mythological subjects; and the execution very creditable. Ceres is partially draped in a transparent amber scarf, and the same warm and golden hue prevails over other parts of the picture.

460. "Abraham and Isaac" (Genesis, xxii.). J. T. Linnell. Mr. Linnell has paid more attention to the minute details of his landscape than to his figures, which are small, and of second-rate importance. The foliage, and even some flowers on the ground, are elaborated with great minuteness; but the effect is spotty, and by no means equivalent to the labour bestowed.

461. "Wellington at Sorauren." T. J. Barker. A very poor attempt to illustrate the fact recorded of the Duke during the Peninsular War, of his hastily writing his orders in pencil on the parapet of the bridge at Sorauren, in sight of the French under Clausel, not a single person being with him at the time except Lord Fitzroy Somerset, who alone kept up with his racing speed.

463. "My Garden Door." By R. Leslie, jun. An effort of painting copying of petty details, worthy of the very infancy of art. The scene is the back-yard of a very humble class of house; two children playing with a dog and a cat—mamma looking out of the door at

them; above, the muslin blind blowing out of the window; every brick and stone of the house, the wall, and the yard pavement being individually picked out as if daguerre-typed. When will this childishness end?

469. "Edward IV.'s First Interview with Elizabeth Woodville. By A. Johnston. The story is thus related by Hume:—

The King came accidentally to the house after a hunting party, in order to pay a visit to the Duchess of Bedford, his aunt, who had espoused in second marriage Sir Richard Woodville. Elizabeth, their daughter, had married Sir John Grey, of Groby, by whom she had children; and her husband being slain in the second battle of St. Albans, on the Lancastrian side, and his estate being for that reason confiscated, his widow retired to live with her father. And as the occasion seemed favourable for obtaining some grace from this gallant monarch, the young widow flung herself at his feet, entreating him to have pity on her children. The sight of so much beauty in affliction strongly affected the amorous Edward; her sorrow, so becoming a virtuous matron made his esteem and regard quickly correspond to his affection.

The treatment of the picture is unequal. The group of Elizabeth Woodville and her two children is an extremely beautiful one, and could not have been better in conception, arrangement, or execution; but Edward wants the air of gallant assurance, and the kingly port which history attributes to him, and which art should give him, whether historically correct or not.

470. "Brunetta and Phillis." By A. Solomon.

Phillis was draped in a brocade more gorgeous and costly than had ever before appeared. * * * Brunetta came in a plain black silk, attended by a negro girl in a petticoat of the same brocade with which Phillis was attired. This drew the attention of the whole company, upon which the unhappy Phillis swooned away.—*Vide Spectator*, No. 80.

The story of the rival beauties in the *Spectator* has furnished the subject for many an excellent picture. Mr. Solomon has treated it with all the gusto of expression and richness of detail, which it could possibly suggest.

471. "Now for your Jack." By T. Clater. A smart little composition of two errand-boys playing at cards; other children looking on, and taking a lively interest in the game.

473. "Portraits of his Grace the late Duke of Wellington, K.G., in his study, at Apsley-house (from sittings given in July, 1852), and of his Private Secretary, Algernon F. Greville, Esq." By J. W. Glass. An interesting addition to the historical portrait-subjects relating to the late illustrious Duke. He is seated in his red leather arm-chair, in his modest study at Apsley-house, with a paper in his hand, his secretary bringing him a book, which he, probably, wishes to refer to. The portrait is like, but a little heavy in the lower part of the face.

478. "The Master is Come." By F. Stone, A.

And when she had so said, she went her way, and called Mary, her sister, secretly, saying, the Master is Come, and called for thee.—*John xi.*, 28.

The subject of this picture relates to the arrival of Jesus in Bethany, after being informed of the death of Lazarus, the brother of Martha and Mary. Mary having heard of the Lord's arrival close to the city, goes out to meet him, and hastily returns to Martha, who had remained at home, saying "The Master is come and calleth for thee," upon which the latter "arose quickly and came unto him." There is considerable power displayed in the treatment of this incident, though the expression of Martha, seated upon the floor of the house, with her hair dishevelled, is decidedly exaggerated, and more that of terror than of joy. The colouring of this work is singular and not agreeable, being throughout, flesh and all, of a deep brown or stone colour.

479. "The Page." By C. W. Cope, R.A.

Let your haste commend your duty.—*Shakspeare*.

This very charming little work we engraved in our last: the figure of the fair mistress, who is sending the pretty page on some errand of interest, and that of the little zealous fellow himself, are alike admirable for expression and artistic treatment.

480. "The Monarch Oak." By M. Anthony.

Our walk was far among the ancient trees:
There was no road, not even a woodman's path—
But a thick umbrage checking the wild growth
Of weed and sapling, along the soft green turf
Beneath the branches, of itself had made
A track that brought us to a slip of lawn.—*Wordsworth*.

The subject matter of this picture, we understand, was taken in the old portion of Windsor Forest, which lies north-west from the town and Castle, beyond St. Leonard's-hill. This portion of the forest is not now preserved; owing, it is said, to its having been infested with poachers, who, in one of their encounters, left a Royal keeper dead upon the field. Though this part may not now have many attractions for the sportsman, it has many for the lover of nature, as it is beautifully broken by ravines, down which the water trickles; while the trees over-arch above, and dense masses of foliage fringe the sunny peep of distance beyond. It abounds in ancient trees—trees coeval with the Norman William (tradition assigns one not far distant from this spot to him); some, perhaps, even more ancient; in various states of decay, beautifully contrasted by an under-growth of young wood, also of oak (for the beeches are few in this part), with silvery stems, dotted here and there with moss, and stained with lichen: making one wonder that a thing so straight, so round, and so beautiful, could ever become so gnarled, so wrinkled, and so old. A curious incident is related in connexion with this "monarch oak." For some years it was the abode of a fox, which was skilful enough to baffle his pursuers. In the centre, where the branches fork out, there is a hole some four feet deep, in which he lodged.

Mr. Anthony, encouraged by the success which attended his large Forest Scene of last year, has, upon the present occasion, produced one of still larger proportions. He has evidently bestowed immense study and labour upon the "Monarch Oak" now before us; and, if the result be not so happy in its pictorial effect as could be wished, we think it may be owing to his paying too great devotion to the one darling object, to the neglect of other features incidental to grand forest scenery. Among these incidents are noble pines; active vistas, various gradations of light and shade, happy glimpses of sky through the foliage, to say nothing of the judicious grouping of trees of various families: and these being made proper use of, make all the difference between portraiture and poetic art. The tone of the picture is impoverished by the absence of the deeper tints of green, and the comparatively large space occupied in the middle of the picture by the black trunk of the tree; the light yellow tints of the comparatively dwarf foliage on either side is purely local; there being no attempt at aerial medium. Still, with all its short-comings in the matters we have pointed out, this gigantic oak is entitled to respect for its ambitious design and patient execution; and we have great pleasure in presenting an Engraving of it.

487. "An Incident in the Civil Wars: Concealment of the Fugitive—

(Continued on page 384.)

DEPARTMENT OF PRACTICAL ART.

EXHIBITION OF WORKS OF FEMALE STUDENTS.

On Saturday last a private view (for ladies only) was afforded at Marlborough-house of the works of the female students of the various classes connected with the Department of Practical Art in the metropolis, previous to the general exhibition of the works of students of all the schools of art in the country to be opened at Gore House, Kensington.

The works exhibited on Saturday included specimens from the elementary classes, as well as from those special classes to which female students are admitted; and the display manifested a decided improvement over former exhibitions, and a nearer approach to what must ever be kept in view—the applicability of the designs to practical purposes.

A class recently formed for painting on porcelain contains some very promising productions; and it is not too much to hope that attention and encouragement, combined with those many examples of choice and celebrated specimens now in the museum of Marlborough-house, may ultimately develop in this country something of that tasteful design, and beautiful execution, which are so characteristic of many of the ceramic productions of the Continent. Among the students in this class we may especially mention Miss Mary Burrows, whose "Sanctus Marcus" attracted considerable notice at the Great Exhibition, and several copies of which form part of the present display.

In Wood Engraving—a class especially devoted to female students—there are some neatly and cleverly-executed impressions, with the blocks, among which may be mentioned a copy of a Roman frieze from the Vatican, a Cinque-Cento frieze from Florence, a portion of a pilaster from Santa Maria de Miracoli, Brescia, and several others. In composition of colours there are several very creditable fruit and flower pieces; and some very accurate and well-executed copies of elaborate India shawl-work.

In the class of "Printed Garments," Miss Florence Collins has the honour of the first design which from this department has been used by manufacturers. The design is printed on cambric by Messrs. Liddiard, who a short time since offered a prize of £10 for the best design of this class—a proof that at length manufacturers are beginning to perceive that it is possible, by a little encouragement on their parts, to obtain designs from these schools. The design printed consists of a simple heath-blossom, conventionally treated, and forming a pretty and genteel dress-piece.

We notice, also, a few good specimens of design for lace work: and appended to one or two of the specimens worked from the designs, are some interesting details, showing, in a remarkable manner, the value of labour when applied to an article of but small value. For instance, we are informed that one of the lace collars, designed by Miss Susan A. Ashworth, was worked by Dinah Tucker, of Offwell, Devon. It took 300 hours to complete the collar, and the patient worker was paid at the rate of 1½d. per hour. The value of the thread employed—16 skip thread—was about 6d.; the price of the finished article is £2 5s. There is another one designed and worked by the same parties; the time employed in working being 176 hours, the rate of pay the same as in the previous instance; the cost of the thread 4d.; and the value of the collar £1 5s. 2d.

The exhibition was visited during the day by a large number of ladies; and it will, doubtless, as in most previous cases, occupy and deserve the greater share of attention in the forthcoming general exhibition of the works of all the students at Gore House.

We should add that the example of the Messrs. Liddiard offering prizes for designs by students of the school, has been followed by other manufacturers; among whom are Messrs. Jackson and Graham, who offer £10 for a Brussels or velvet carpet; Messrs. Elkington, £10 for the best models of tea-service; and Mr. Lapworth, a prize for an Axminster or Brussels carpet.

GOVERNMENT DEPARTMENT OF SCIENCE.

The recommendation in the Speech from the Throne, on the opening of the present session of Parliament, that Government should foster science, and make it a branch of national education, has met with a response on every hand, the Royal Commissioners and the Legislature aiding equally in the good cause. The necessity of a system of scientific instruction, of a thoroughly practical character, has long been felt, and in various ways, the people have themselves endeavoured to supply the want. The great cause of their failing to do so effectively, and, consequently, of the abandonment of some, and the failure of other plans, has been the non-existence of well-trained teachers. The universities, the colleges, and a few wealthy establishments, have secured to themselves all the available scientific talent, and the institutions of the people could only be supplied from the uncertain class of teachers left unemployed.

The Great Exhibition has shown, in a most convincing manner, the necessity of introducing, in all directions, a system of education in science and art, as applied to the useful or ornamental purposes of life. We have just received the first report of the Department of Practical Art, which has been now for some time established; and, on the whole, the progress made may be regarded as encouraging; but much remains to be done in art education—the difficulties being greater, we imagine, than the authorities at Marlborough-house can appreciate. We have before us the Civil Service Estimates for the year ending 31st March, 1854, which gives us the earliest exact insight into the intentions of Government in regard to science.

We purpose, at present, merely to show what is contemplated; as we shall, in all probability, have to return to a more detailed consideration of a subject of such vital importance to the country, and to a careful examination of its somewhat involved elements.

In a letter from the Committee of Council of the Board of Trade to the Treasury, by Sir J. Emerson Tennent, it is stated that, "from the communications addressed by deputations, and otherwise, to the Government School of Mines, by places of great importance—such as Manchester, Birmingham, and Newcastle—their Lordships have every reason to believe that a cordial disposition will be shown to co-operate with the Government in promoting industrial science." Of this there can be no doubt; but we find on every side a disposition to avoid Government aid as much as possible, except it is in those chartered institutions which ask the assistance to prop up a little longer their decaying elements.

It is then proposed, and a Treasury minute accepts the proposition, that a United Department of Science and Art be at once established. The office of secretary and inspector in the Department of Art already conferred on Mr. Cole is continued; and the secretary and inspector in the Department of Science, now appointed, is Dr. Lyon Playfair: each of these gentlemen receiving salaries of £1000 per annum. It is intended to encourage, as much as possible, the establishment of provincial schools of science; and we learn that already there are several applications from most important localities to form connections with the Government Department of Science. To advance these as much as possible, it is proposed that apparatus, models of machinery, diagrams, &c., shall be supplied to them at one half their actual cost; and it is hoped that the Government will be induced to place a certain number of scholarships in the gift of this department; and provision is to be made for the training of teachers for the local schools. On these points the views of the Committee of Privy Council for Trade are as follows:—

It is proposed that similar principles to those adopted in the Department of Art, shall govern the distribution of apparatus, &c., in the case of the Department of Science. As respects the proposed expenditure for a guarantee fund for teachers, training-masters, scholarships, and prizes, the outlay is intended, in both the Departments of Science and of Art, as an encouragement towards establishing provincial schools, and also to furnish young men educated in those local schools, and found to be meritorious, with means and inducements to finish their training at the metropolitan schools. This mode of stimulating local talent is open to no abuse so long as it is confined within moderate limits; that is, so long as the main support of the metropolitan schools is derived from the fees of the pupils resorting to them for instruction. The honour of being elected to these scholarships, combined with the means which they will afford for improvement in science and art, may be expected to prove a great incentive to the ambition of the pupils.

The Treasury minute unites in one department, under the Board of Trade, with the Department of Practical Art and Science, the kindred and analogous institutions of the Government School of Mines and Science, the Museum of Practical Geology, the Geological Survey, the Museum of Irish Industry, and the Royal Dublin Society, thus bringing the whole of these hitherto isolated establishments under one common superintendence. With the organisation by which they are to be

worked we are as yet unacquainted. We hope Dr. Playfair may be enabled to produce harmonious movement in the complicated machine entrusted to him.

The School of Mines, in connection with the Museum of Practical Geology, in Jermyn-street, will continue to discharge its useful functions as the Metropolitan School of Industrial Science, with an enlarged sphere of usefulness, from its new relation to the provincial schools. Sir Henry De la Beche continues still the sole director of the school, and of the Geological Survey of the United Kingdom. The desire of the gentlemen connected with the School of Mines to advance the objects in view, is shown by a resolution of their council, that, in the event of the Government establishing scholarships in provincial schools, in connection with the Government School of Mines, the professors will cheerfully dispense with the payment of fees for scholars thus appointed, with the view of enabling the Government allowance to be applied to the maintenance in London of meritorious students. The liberality of this resolution, and the zeal with which the voluntary and unpaid labours of the lecturers to working men have been carried out, require no comment from us. With such enlarged views, the Metropolitan School cannot but have a successful progress. The results of the establishment of local schools we can scarcely venture to predicate. Everything will depend upon the adaptation of the instruction given to the wants of each locality.

The estimates, which will shortly claim the attention of the House of Commons, for the year 1853-54, under these departments, are as follows:—

Geological Survey	£3,750
Metropolitan School of Science and Museum of Practical Geology ..	8,173
Museum of Industry, Dublin	2,400
Division of Art Central School and Museum	7,618
Normal Training School	1,325
Central Female School	825
Local Schools	7,550
Local Self-supporting Schools of Science and Art	7,500
Department of Science and Art	5,335
	£44,476

We expect to obtain much additional information shortly, when we shall return to the subject. We reserve until then our remarks on the general feeling in the provinces in respect to this movement of the Government, and on Government education in general.

EXHIBITION OF CABINET-WORK.

ON Saturday last, a meeting of the producers of cabinet-work was held in the lecture-theatre of Marlborough-house, to hear the arrangements that were to be made with respect to, and the objects of, the collection of cabinet-work that has been recently sent to the Board of Trade Department of Science and Art, Gore-house, Kensington, by her Majesty the Queen, and several distinguished noblemen and gentlemen.

The Right Hon. E. Cardwell, M.P., who presided on the occasion, stated that the object of the proposed exhibition was to induce among those engaged in the production of cabinet-work a taste for the best possible kinds of furniture; and also to afford to the trade, and manufacturers generally, the best example which this country, or probably the world, could produce for the cultivation of the art which they professed. The deficiency of correct taste in matters of this kind among the producers of this description of manufacture had long been a subject of regret; and whatever might be the cause of it, whether traceable to producer or purchaser, it was necessary that they should now endeavour so far to improve themselves as to occupy the highest position in this branch of art to which it was possible for them to attain (Hear, hear). The right hon. gentleman stated that he had just received at the Board of Trade an official letter from the Foreign-office, covering a letter from the French Ambassador, announcing, on the part of his Government, that a Universal Exhibition for Agricultural and Industrial Productions would be held in Paris, in May, 1855. He hoped that the exhibition from Great Britain there would be worthy the place which we occupied among the nations of Europe; and that the proposed exhibition would tend to promote those objects of universal good-will among all nations of Europe, which these combined exertions of industry and skill were so well calculated to subserve (Hear, hear). It would be gratifying if Great Britain should, at Paris, be enabled to compete successfully with those manufacturers of cabinet-work who, in France, had long enjoyed such great celebrity; and it was fortunate that there should be, at this time, such an exhibition of cabinet-work as that which, by the gracious kindness of her Majesty, and many of her subjects, was now about to be opened. He was glad to have the opportunity of meeting the producers of cabinet-work on that occasion; for it was well worthy of the consideration of the Executive Government to consider how far it could co-operate with the feelings and wishes of both producers and consumers in this country, for the purpose of doing everything which might tend to elevate every branch of manufacture in Great Britain, and particularly of those in which the finer productions of the human mind, and the highest achievements of human industry were concerned (Cheers).

Mr. Redgrave, R.A., then proceeded to explain the nature of the proposed Exhibition; commencing with a brief history of ornamental cabinet-work. Mr. Redgrave stated that the collection sent by her most gracious Majesty, and others, dated from the time of the Reformation to the beginning of the present century. It was not necessary to go further back than the period of the Reformation; for, previously to that epoch, the style of cabinet-work was ecclesiastical; and, as the abbots and Church dignitaries were very rich, their furniture was gorgeously ornamented, but lacked utility. He mentioned several styles of ornamental furniture; the Renaissance; the style of the epoch of the Jameses; Louis XIV., XV., and XVI.; of the Consulate, and the Empire. He gave a preference to the Renaissance style, and said that in the great National Exhibition, in Hyde-park, there were many excellent specimens of this style by foreigners, and also by Englishmen. The style of the epoch of Louis XIV. aimed chiefly at magnificence in surface decoration, but was defective in construction. He exhibited the drawer of a cabinet made by the celebrated Gautier, to show the great pains that artist took with external decoration, and pointed to the apparently gold handle of the drawer as a model of design and chasing. Still Gautier was faulty in construction; and there were French specimens of this epoch highly and beautifully ornamented, but so badly put together, that an English hedge-carpenter of the present day would be ashamed to turn out such work. He had seen French cabinets, exhibiting externally beautiful and well-executed designs, the drawers of which fitted so badly, that it was a nuisance to draw them out and put them back again. The English excelled all other nations in finish of fit and construction; and the cabinet work produced by Gillow in this respect was superior to anything of the sort made abroad. He urged the cabinet-makers to aim at excellence in the decorative department. They need not be afraid of a paucity of purchasers. A new class had arisen—a wealthy class, not hampered like many of the nobility, with expensive establishments in the shape of troops of servants and other costly appendages—he meant the manufacturers and wealthy tradesmen, who appreciated art, and were willing to purchase its productions. At first they were not good judges of art, which he knew from the selections they used to make in his province—painting—but they soon acquired fine taste and sound judgment, and they would be found amongst the best encouragers of decorative cabinet-work. Mr. Redgrave then passed to the taste of the time of the Consulate and the Empire, when artists gave themselves up to the classical style, but so rigidly and tamely did they copy from models and designs of ancient Greece, that the people grew disgusted, and the result was a return to the Renaissance—to warmer, more decorative, and more natural styles. All the English craftsmen wanted was a better knowledge of design, and a purer taste for external decoration; for in construction he was perfect. That knowledge he could now obtain. The fine collection already alluded to would be at his service. He could model or mould from its many varied and beautiful specimens, embracing all the styles that prevailed since the time of Henry VIII. up almost to the present day. He could draw, design, and paint from them at the slightest possible expense. He could take them into a room not frequented by the public, and study them without interruption—he could make drawings and sketches at all times. The exhibition would not be open to the public daily before noon; but it would be open to students who paid a fee of a guinea a year, at nine a.m., six days in the week. There would be, between nine and twelve o'clock, classes by Mr. O. Hudson, T. C. Robinson, and Mr. Professor Semper, who would direct the students in studying and copying, who would examine their examples, and correct them if necessary; admission, ten shillings for a course, or sixpence for one attendance. There would also be a library of works upon art, and the librarian would assist the student in his researches, or point out to him the book, plates, prints, or designs in the Department in Jermyn-street, and at Marlborough-house, would be free at all times to make studies; and the students of all schools of art, metropolitan or provincial, would have free admission on Mondays and Tuesdays, on showing their fee receipts, or an order from the master of any School of Art. The collection at Gore-house would, moreover, contain the best specimens of drawings and prints in the country, the British Museum excepted. It was the intention of the Board of Trade to have the exhibition open in the evenings, for the convenience of those whose occupations would prevent them from attending at any other time of the day (Hear, hear).

Mr. Cardwell thought they ought all to be obliged to Mr. Redgrave for his excellent remarks; and he hoped every one that had heard them would receive instruction from them.

The exhibition will be opened to the public next Saturday.

SITE OF THE NEW NATIONAL GALLERY.

THE accompanying map shows the purchases, as far as completed, of land necessary for the execution of the objects contemplated by the Royal Commissioners for the Exhibition of 1851. In their second Report, the Commissioners state:—

Proceeding to the question of locality, we would call attention to a Report from a Commission, appointed in 1851, to "consider the question of a site for the new National Gallery," which Report was laid before Parliament in August, 1851. The Commissioners (Lord Seymour, Lord Colborne, Sir Charles Eastlake, Mr. Ewart, and Sir Richard Westmacott) there stated their opinion of the advantages for such a purpose of the neighbourhood of Hyde-park and Kensington, not only on account of the dry character of the soil, but also because "those large open spaces afford a present security against the inconveniences to which the National Gallery is exposed, and are the only grounds which remain safe for future years amidst the growth of the metropolis."

They then reported, that, from information which they had received, they believed that "from fifteen to twenty acres of land, with a frontage to the park, might yet be obtained at a reasonable price, which would afford a space for the construction of a Gallery on an eligible site;" after which they proceeded to discuss the question of a site in Kensington-gardens, in case the outlay which would be involved by making such a purchase should be deemed inexpedient.

It was for obvious reasons that this Commission alluded only in the vague manner above shown to the locality in question, as any greater precision would have had the inevitable effect of enhancing the price that would be asked for the land.

It is understood that the late Government were actually in negotiation for a piece of ground, for public purposes, of the character referred to. From some cause that negotiation was broken off. It appeared to us so important to secure this locality, that, through the zealous and disinterested instrumentality of Mr. Kelk, the builder, we have obtained possession of the land for which the Government had been treating.

The estate, which is very nearly opposite the site of the Exhibition Building, is best known by the name of the "Gore-house Estate." It contains about 2½ acres, and is situated at Kensington Gore, about midway between Prince's-gate and Kensington-gate, and faces Hyde-park, possessing a frontage of between 500 and 600 feet. The cost of the estate has been £60,000.

The above property presents great advantages of position, and will be found extremely valuable in serving, as far as its limited extent permits, as a locality on which to develop any scheme of public utility, the execution of which involves, as a necessary condition, the acquisition of a site. But it appeared obvious to us that a space of little more than twenty acres would be quite insufficient to admit of the full and satisfactory development of a plan so comprehensive as the one suggested by us, and which is intended to meet, not only existing wants, but such as in the progress of time the advance of knowledge in science and art may render apparent. For this object, a much larger extent of ground would be required.

It is unnecessary for us to point out the evils which have unfortunately so frequently arisen in practice in this country from a want of foresight in this respect—attention having generally been confined to the absolute and pressing requirements of the moment, without providing for their inevitable extension. It has been usual, in purchasing property for public purposes, to obtain only the exact space needed at the time of the purchase, and even to re-sell any amount of ground that might remain over and above that called for by the exigencies of the case. The invariable consequence of this mode of proceeding is, that the adjacent land, which might have been procured on reasonable terms in the first instance, immediately rises in value, passes into the hands of other persons, who invest large sums in erecting houses and buildings upon it; and when, at length, it becomes absolutely necessary to obtain it, in order to satisfy the public wants—which will not remain stationary, and cannot be disregarded—the most exorbitant sums have to be paid for it.

Nor is it necessary to point to the lamentable fact that, even when this has been done, most of our public buildings remain subject to the disadvantages of being placed in such a situation, from the crowding of surrounding houses, that they are without light or air, have no convenient access, and cannot be seen to any advantage, and that the extensions which may have been effected, are ill-arranged for their purpose, inconvenient, and inharmonious in their effect.

The Report next refers to certain instances of the cost of obtaining space for the extension of great national objects, and then proceeds:—

But while it was obvious to us, on the one hand, that our own means were totally insufficient to provide the extent of land required for the objects we have in view, it appeared, on the other, that those objects com-



prehended an extension of National Institutions, which did not come properly within our competence, but which the Government had been repeatedly urged in Parliament to supply, and was known to us to be now actually considering the best means of providing. Under these circumstances, it appeared to us that in no way could those objects and the interests of the public be so well or so economically secured, as by a harmony of action between the Government and ourselves.

We therefore passed a resolution authorising the outlay of a sum not exceeding £150,000 of the surplus in the purchase of land (including our first purchase), upon the condition that her Majesty's Government would engage to recommend to Parliament the contribution of a sum of like amount towards the purchases contemplated, either for account of the Royal Commission or for the joint account of the Commission and the Government, or for division between them, as might afterwards be determined.

This assurance having been obtained by us, we felt that we were placed in a position which would justify us in proceeding, without an injurious loss of time, to make the further purchases; being at the same time fully aware that we should be doing so at our own risk, but equally convinced that under the peculiar circumstances of the case, it was our duty to the country not to shrink from incurring that responsibility.

Accordingly, we entered into negotiations with the trustees of the Baron de Villars, for the purchase of an estate belonging to him, of the extent of forty-eight acres, and adjoining the Gore-house estate, already purchased by us. The result of those negotiations, which were conducted gratuitously on our behalf by Mr. Thomas Cubitt (whose long and practical experience in such matters has been of the greatest service to us), has been, that we have secured the possession of this estate for the sum of £153,500.

The total space that has thus been already secured by us contains nearly seventy acres; and it is very important to observe, that the present is the last opportunity of finding an unoccupied space in a desirable situation, within the limits of the metropolis, which is so rapidly extending in a westerly direction.

The distance of this locality from the centre of the metropolis has not appeared to us to be in any way an objection to the site we have obtained. The success of the Exhibition, on a spot almost exactly opposite it, to which upwards of six million visits were paid, has clearly shown that that part of London is not too remote for visitors; while it has been ascertained, by an analysis of their addresses, that the great proportion of the members of the principal scientific bodies, live considerably to the west of Charing-cross.

The question of the apportionment of the ground among the different institutions to be erected upon it, or of its division between the Government and the Royal Commission, as already spoken of, must obviously be left for future consideration and arrangement. It appears to us, however, that it would be desirable that the New National Gallery if placed in this locality, should occupy the advantageous and more elevated site fronting Hyde-park, on the Gore-house estate; while an institution like the Commercial Museum, or Museum of Manufactures, already suggested by us, might be established on the corresponding site fronting the Brompton-road, at the further end of the property; the central portion containing a building in which the different societies might procure that juxtaposition, the means of effecting which, as we have before mentioned, they have been for several years considering; while the two sides might be devoted to the Departments of Practical Art and Practical Science.

Although a considerable period will naturally be required for the development of a plan of the comprehensive nature of that which we have now submitted, intended as it is to furnish the means of providing for public wants even at distant times, yet an immediate enjoyment of the grounds may be secured to the public, affording a useful and agreeable addition to that offered by Hyde-park and Kensington-gardens.

Thus far the Report. By subsequent purchases, the extent of land has been increased to about eighty-six acres, at the cost of about £280,000. We quote from a contemporary the following additional details:—

Its eastern boundary in the Kensington-road adjoins Lord Auckland's, 400 yards west of the Prince of Wales's Gate into Hyde-park, or about 50 yards from the entrance to what was long known as Gray's Nursery. It extends along the Kensington-road westward 10-6 feet, but a wedge-shaped portion of this frontage, running southward the whole length of what is called Gore-lane to a point, being covered with somewhat expensive houses, has not been purchased; thus the available frontage on the Kensington-road is reduced to 580 feet. At the western end of the 1000 feet, a new road, 100 feet wide, is about to be formed, running southward towards the Old Brompton-road to a distance of 2800 feet, the whole depth of the land purchased by the Commissioners. This road comes down to the old almshouses in what is called Cromwell-lane, founded by Mr. Methwold in 1652. If continued on for 150 yards, it would open into the old Brompton-road, by the side of the Swan Tavern, opposite Selwood-lane, and give a direct way from the Fulham-road to Kensington. The new road is to be intersected at the distance of 2200 feet from the Kensington end by another new road, 50 feet wide, running east and west. The eastern boundary of the Commissioners' land at this end of it is about 60 yards from the "Bell and Horns," in the Brompton-road. At 130 yards from the "Bell and Horns" the new road we last mentioned will commence, and will run westward, according to the Commissioners' plan, considerably past their land, until it meets the Gloucester-road, opposite the end of Earl's-court-lane. There will be another road from the Gloucester-road to the Commissioners' land, formed parallel with the last-mentioned new road, commencing nearly opposite the "Gloucester Arms." The Old Brompton-road, near the "Bell and Horns," where the new road will commence, is very narrow, but negotiations are on foot with the owners of the piece of land formerly Mr. Pollard's, and adjoining Brompton Churchyard, for the purchase of a slip off the front, so as to widen it.

EXHIBITION OF THE ROYAL ACADEMY.



NO. 480. "THE MONARCH OAK."—PAINTED BY M. ANTHONY.

(Continued from page 382.)

De truction of Compromising Documents." By D. W. Deane. Quite a scenic tableau, after the approved fashion of a Surrey or Princess' melodrama; and well worthy the study of those engaged in getting up such productions. In the front, the "compromising documents" are being hastily consigned to the flames; whilst the fugitive makes an abrupt exit through a panel in the wall—taking a sufficiency of provisions with him for the day's consumption. In the room at the back the soldiers are seen breaking their way through the window.

488. "Sophia and Olivia"—from the "Vicar of Wakefield." By T. Faed. This charming little picture, which is finished with all the delicacy of miniature-painting, is one of the gems of the Exhibition. The two sisters are represented as engaged in conversation under the shadow of a tree, at the door of the vicarage; the one sitting, the other standing and leaning against the paling. Both the sisters are extremely beautiful, but of a different order of beauty: Olivia, fair and bright-eyed, gay of heart, somewhat *espiègle*, and evidently vain, and susceptible of admiration; Sophia, more homely and thoughtful, but full of tenderness of feeling. The former is dressed in rich brocaded silk, with a quilted petticoat beneath; the other in quieter guise. The little English landscape beyond, the trailing plants which creep up the walls of the vicarage-house, all assist in carrying out the sentiment of the subject. This picture we have great pleasure in being permitted to engrave.

489. "The Chapel, Bolton." By J. W. Inchbold.

Nature softening and unsealing,
And busy with a hand of healing.—WORDSWORTH.

This picture is very verdant—all local colours; but the "softening" effects of nature's atmosphere are not perceived in it.

490. "Canterbury—from Tonford." By T. S. Cooper, A. A fine broad landscape, with cattle; the water more pellucid than in some other works of this artist previously referred to.

498. "Uncle Tom and Cassy." By G. P. Manley. A very effective

illustration of a most picturesque incident in Mrs. Beecher's Stowe's popular story. It represents Tom lying "groaning and bleeding alone, in an old forsaken room in the gin-house, among pieces of broken machinery, piles of damaged cotton, and other rubbish," when Cassy enters with a lantern, and, raising his head, gives him a drink of water. The effect of the light falling softly on the head of the poor sufferer tells very well, and the character infused into his face, and that of the kind-hearted Cassy, truly realise the conceptions of the author.

499. "Dr. Watts Visiting some of his Little Friends." By A. Rankley. Johnson mentions of the amiable Dr. Watts that "For children, he condescended to lay aside the scholar, the philosopher, and the wit," and Mr. Rankley has seized upon the idea so suggested, as the subject for a very clever picture, of which we present an Engraving. The good Doctor is here represented as paying a visit to some worthy family, apparently in the middle or humbler walks of life, and conversing, without reserve, with the children; who show, by their varied expression, the high respect in which they hold their kind friend, and the delight and pride they experience in being taken notice of by him.

507. "Speak, thy servant heareth"—1 Sam., iii. 10. By J. Sant. Mr. Sant here takes a higher flight than any he has hitherto attempted—that of scriptural poetry—and, we are glad to say, with unqualified success. Nothing can be more simple than the manner in which this single head is treated; yet nothing could be wished for more impressive and truthful in character. The boy, Samuel, has just been aroused by the Divine summons; he sits up in bed, his eyes turned to heaven in a manner expressive of deep attention, not unmixed with a feeling of awe; his hair loosely scattered; as he exclaims, "Speak, thy servant heareth." We can accord no higher praise to this work than to say that it will form a worthy companion to the "Infant Samuel" (praying) of Sir Joshua Reynolds.

508. "A Welsh River." By T. Creswick, R.A. A bold mountain scene, through which a river flows briskly, sparkling, as it goes. In every respect an extremely satisfactory performance.

512. "Joséphine Signing the Act of her Divorce." Scene in the Grand Cabinet of the Emperor Napoleon, at the Tuileries, on the evening of the 16th of December, 1809. By E. M. Ward, A. We have already given our opinion of the merits and defects of this production, the former of which vastly preponderate. Barring a little hardness in the outline of the features, and the yellowness of the tone, adopted, perhaps, in the intention of carrying out the effects of candlelight, there is nothing to find fault with in this picture, which accurately realises the descriptions of the historian:—

In the centre of the apartment was placed an arm-chair, and before it a small table with a writing apparatus of gold: all eyes were directed to that spot, when a door opened, and Joséphine, pale, but calm, appeared, leaning on the arm of her daughter. * * * Both were dressed in the simplest manner. Joséphine's dress of white muslin exhibited not a single ornament; she moved slowly and with wonted grace to the seat prepared for her, and there listened to the act of separation. Behind her chair stood Hortense, and a little further on towards Napoleon, Eugène Beauharnais, trembling as if incapable of supporting himself. * * * Then sitting down, she took the pen from the Count Regnaud de St. Jean d'Angely, and signed it.—*Mémoires de l'Empress Joséphine*

514. "The City of Refuge." By E. Armitage.

Then ye shall appoint you cities to be cities of refuge for you; that the slayer may flee thither, which killeth any person at unawares.—*Numbers xxxv., 11.*

A work of great power and feeling. A homicide by misadventure has made his way to one of the cities of refuge; and, fatigued, is nearly ready to drop to the earth, when two women go forward to support him. The drawing is masterly, and the colouring of that peculiar pale but warm tone which this artist has adopted in some others of his works.

520. "The Proscribed Royalist, 1651." By J. E. Millais. This is a very attractive and richly-coloured picture; but not by any means so important in practical character as that of the "Order of Release," by the same artist. It represents a cavalier concealed in the trunk of a tree; and a young lady, in an amber satin petticoat, supplying

EXHIBITION OF THE ROYAL ACADEMY.

him with bread, which she takes from her pocket. The cavalier devours—not the bread, but the lady's fair hand, with kisses; whilst she, more cold in temperament, and more discreet, looks round the other way, to see if she is being watched. The back is closed in with a very thick foliage, brightly coloured.

524. "The First Meeting of Alexander the Great and Roxana." By F. Cowie.

Alexander the Great, having penetrated into the countries north-east of Persia, captured the lovely Roxana, daughter of Prince Axyartes. The beauty of his young captive made a deep impression upon the victor, and the momentary passion ripened into a lasting attachment.

There is certainly rather a violent display of passion and astonishment, and of various disturbing emotions in this picture, which is one of considerable size. But if we miss the tenderness of Roxana, and the chivalrous grace of Alexander, we must admit that the design is spirited, the drawing vigorous and correct, and the colouring bold, rich, and well contrasted.

528. "Tobias, with Raphael, his Guardian Angel, on their Journey to Medea." By W. C. T. Dobson. Rather formal in treatment, but highly finished.

534. "Our English Coasts, 1852." By W. H. Hunt. Let no visitor pass without examining this little picture, upon which labour appears to have been bestowed for pure love of labour; and every colour in the rainbow comes in for a share. The scene is a rather broken spot, near the edge of one of the cliffs on our southern coast, overhanging the sea. Nothing can be imagined greener, softer, more tempting than the herbage of those downs, where golden-fleeced sheep are herding, various hues of sun-light playing fitfully across their woolly coats;—nothing calmer than the clear blue sea and sky beyond. It should be added that one of the woolly tribe has fallen into a shallow pit, amongst the brambles, where he looks to be very uncomfortable, one of his brothers looking on and wondering how he could have been so clumsy; in consideration of which circumstance, the frame bears the inscription, "The Lost Sheep."

536. "Bethlehem, the City of David, looking towards the Dead Sea and the land of Moab." By D. Roberts, R.A. Mr. Roberts never

painted anything finer than this; it is in his grand picturesque style, remarkable for breadth and softness. The spot is thus described in the words of the Catalogue:—

Immediately over the pine-trees, in the centre, stands the Convent and Church of the Holy Nativity, erected over the site of the birth of our Lord, by the Empress Helena, mother of Constantine, including the chapels of the Greek, Latin, and Armenian Christians. To the right, and overlooking the Dead Sea, is a high, conical hill, surmounted by a ruined fortress, called by the natives the "Franks-hill;" probably from its having been in the possession of the Crusaders, but by some fixed upon as the site of the ancient Beth-horon, mentioned by the prophet as a place for a beacon; whilst others believe it to be the Massada of Josephus, which was situated on a high rock, fortified by Jonathan the Asmodean, and rendered impregnable by Herod.

537. "Francesco Novello da Carrara, when escaping from the persecutions of the Duke of Milan, is arrested by order of the Podesta of Ventimiglia." By F. R. Pickersgill, A. An incident in Italian history, thus recorded in "Gatario's Chronicle:"—

The magistrate despatched an officer, with ten soldiers, to bring the travellers before him. Francesco, when they overtook him, fought his way to the shore, and succeeded in getting his lady (who was ill at the time) and her attendants on ship-board; but he himself, being last, was overpowered and taken prisoner.

Mr. Pickersgill has produced a very animated picture, in which the whole story is well told. On the one side we have the wife (who is pale with affliction) being hurried into a boat by her friends; whilst on the other hand, in the background, the husband struggles vainly with two assailants. This group, with legs absolutely intertwined, is vigorously conceived.

538. "Dogberry examining Conrad and Borachio." By H. S. Marks. A hard-featured but characteristic study of the Prince of Night Guardians:—

Dogberry. Masters, do you serve God?

Con. and Bor. Yea, sir, we hope.

Dogberry. Write down that they hope they serve God; and write God First: for God defend, but God should go before such villains!

Much Ado About Nothing, Act IV., Scene 2.

541. "An Hour with the Poets." By R. Redgrave, R.A.

In the leafy month of June.

A lady walking, with a book in her hand, in a park. The foliage very "leafy" and spotty.

(Continued on page 388.)



NO. 588. "SCENE FROM 'THE TEMPEST.'"—PAINTED BY C. ROLT.



NO. 248. "AN EPISODE IN THE HAPPIER DAYS OF CHARLES I."—PAINTED BY F. GOODALL.

SOME ACCOUNT OF THE GOLD-FIELDS OF AUSTRALIA. BY A DIGGER.

(To the Editor of the ILLUSTRATED LONDON NEWS.)

HOBART TOWN, VAN DIEMEN'S LAND, October, 1852.

THE excitement produced in England, and elsewhere, by the late extraordinary discoveries of gold in the province of Victoria (Australia), and the great emigration taking place from your country, consequent thereon, lead me to believe that a detailed account of that portion of the Gold-fields I have lately visited, and worked at—namely, about Ballarat—will not prove unacceptable to the readers of your Journal; more especially to those of them who contemplate visiting the remote continent of the Pacific. At the risk of exhausting the patience of yourself and readers, I will append hereto a detailed statement of the various strata usually encountered in the work of sinking; and also the processes whereby the metal is finally separated from the auriferous earth, called technically the "washing stuff;" with other matters of importance to intending emigrants. A narrative of this kind will never prove uninteresting, but may, possibly, serve them, in some measure, as a guide or hand-book of reference; showing, as it will, amongst what strata the auriferous deposits are to be looked for; for, without this essential knowledge, one may just as well go to work with his eyes shut.

My account is drawn from my own notes, written while I was on the spot; and may, therefore, be implicitly depended on as the production of a practical digger.

The gold-fields of Ballarat may be said to commence at the foot of the Bunninyong tier; and though this tier has not been worked, I feel certain it will prove productive of gold whenever it is properly tried. The foot of the Bunninyong Hills may be pretty safely taken at 40 or 45 miles from the sea-port town of Geelong, the place of debarkation for persons proceeding to Ballarat. The tract of country between this town and the above-named hills is generally very level, mostly open, free from all large trees, and well covered with grass. The soil of the surface is mostly black and good, but at times inclining to clay. It is, usually, free from stones; but, where these prevail, they are the same scoræ we see lying about many of the grassy plains of Van Diemen's Land. I also noticed a little of the common iron-stone (trap), but not much. The only stream of consequence that we cross is the Barwon, seven miles from Geelong, where a broken-down bridge affords a most insecure means of passage. All the other water-runs are insignificant. The road (like all the roads in Victoria) is perfectly unmade, and is in a condition reflecting no great credit on the Government of the finest province of the British Empire.

Passing across the Bunninyong Hills, it is scarcely possible not to be struck with the large admixture of quartz pebbles, small and very white, which the surface soil contains. Here, also, the country becomes heavily timbered, the trees being exactly the same as those growing in Van Diemen's Land—namely, the stringy-bark, the common gum-tree, and peppermint, mixed with a few cherry-trees and oaks.

At about fifty-six miles from Geelong we reach the digging-ground of Ballarat, where we observe the character of the soil greatly deteriorates; and nothing can be well more inferior than that about the once rich diggings of "Poverty" and "Golden-points;" though it is passable enough in the closely adjacent bottom lands. These diggings are now nearly deserted; the tents being mostly shifted to the "New Diggings" (called also "Eureka"), the "Surfacing Gully," "Little Bendigo," the "Brown Hill," the "Black Hill," &c.; all which are within four or five miles of Ballarat, and lie between north-east and north-west of that place. The surface-soil of some of these places is superior to Ballarat. They are all heavily wooded, like Bunninyong, and tolerably grassy. The common grass-trees (*Xanthorea*) are very abundant about some of them; but they are of stunted growth. The surface is everywhere undulatory, but the hills and ridges are never high, and are seldom steep. The streams here are very small; and I should suppose that nearly all of them fail in dry weather. In changeable weather I observed them to rise and fall, with uncommon rapidity.

I nowhere noticed any masses of fixed quartz rock. But on most of the eminences we meet with a fixed clay-slate rock, of a brownish yellow colour, which protrudes through the surface, but seldom rises more than three or four feet above it. The same is almost invariably placed on its edges, and its fissures have uniformly a northerly direction. So constant is this, that I think a stranger might almost pilot his way through the bush here by simply attending to the direction of the slate rocks. I never met with slate of a blue colour at Ballarat, but I believe it to be common enough at Bendigo, and in the gold regions of Van Diemen's Land, as also fixed quartz. Micaceous rocks seem also absent from Ballarat. I did, indeed, occasionally meet with a few small shining flakes of mica, scattered through the soils we penetrated, but these particles were few, and could not well be more minute than they were.

I was working on the diggings of Ballarat (that is, at "Eureka," and in the "Surfacing Gully") for seventy-two days—from the 31st of May to the 10th of August, 1852—during which period our party, consisting of five persons, sunk nine holes, whose average depth was about 26 feet (230 feet in all) the deepest being 45, and the shallowest 15 feet. Six of these proved blanks, the other three prizes. The deep holes were always on the tops, or the sides of hills; the shallow ones in the valleys. The former, in addition to their great depths, presented by far the most difficult strata to cut through; and this feature, in sinking, was the same all over the digging-ground. The holes in the valleys required little more labour than that of excavating various soft soils, and this feature was also nearly invariable. So to describe one of each of these holes is really to describe, with pretty considerable fidelity, the diggings generally; for though the strata passed through in the different holes vary in thickness, their quality is always the same.

I suppose that the majority of persons have seen the operation of well-sinking performed, or at least that they know what it is; and this precisely resembles the principal work of the gold-digger, the hole being, in fact, a dry well. A few of the holes are cut square; but where I was at least 99 in 100 were round. The tools required for the work are well-stepped and tempered pickaxes, neither very heavy nor too light; a short-handled round-nosed shovel; a windlass over the hole (an implement easily constructed on the spot); a fifty-foot rope, of one inch diameter, with a good bucket-hook attached to it; and a sound bucket. On reaching the "washing stuff," several sacks are necessary, for bagging it in, to carry it down to the water. No other implements are required for sinking, unless it be a light crowbar, but this I seldom saw used.

In describing the nature of the soils we passed through in sinking, I will commence with the first hole (the same being on the top of a ridge), which we opened on the 1st of June, and bottomed on the 12th following, at a depth of 37 feet, working every day (Sunday excepted) through all the hours of daylight, with only a short intermission at dinner-time. We first dug through about eighteen inches of black mould, largely mixed with small and very white water-worn quartz pebbles.* Below this lay three feet of stiff yellow clay, being precisely the same as that which brickmakers use. We had next to pierce through a thick and wonderfully hard bed, formed of large quartz pebbles of extraordinary whiteness and slight transparency, cemented together by a very hard red cement, if possible more difficult to break through than even the

* It is in this stratum, and in the first few inches of the clay beneath it, that the "surface gold" is found, and not infrequently in considerable quantities. At the gold-fields there appears to me to have been two distinct deposits of gold; and these were probably made at periods widely separated from each other. One of these is on or near the surface, and the other far beneath it; but both within the same area, though often 30 or 40 feet apart; while all the strata between them are infertile in gold. The lower deposit is, of course, the oldest; and the same is always found either under or amongst huge water-worn quartz boulders, often as large as one's head, or even double or treble that size. Where the surface gold is found, the quartz pebbles are much more reduced in size, and are much water-worn, or rounded. Now, the intervening strata (as will be inferred from the description above) must have required a very long period for their deposit or formation; and the process must also have been completed before the surface gold was placed above them. I further noticed (though my opportunities for observation were, in this respect, very far from perfect) that the surface gold is more water-worn than that beneath. I must leave it to geologists to say whether it was not probably deposited at the same period as the quartz pebbles along with which it is now found? In many parts the surface earth contains gold in quite sufficient quantities to make the washing of it a very profitable employment; and at all the different diggings parties are engaged in this pursuit, which is called "surfacing;" and the word itself is often applied to localities, where the surface is very auriferous: thus there are "surfacing hills" and "surfacing gullies" everywhere.

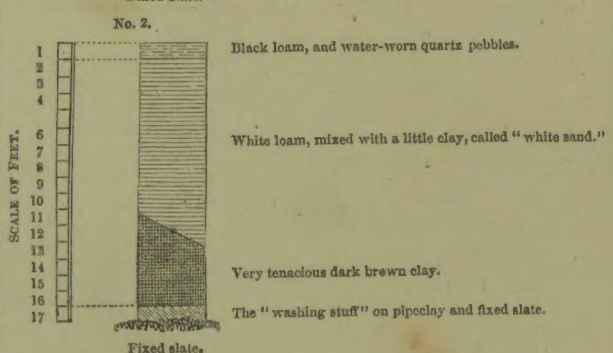
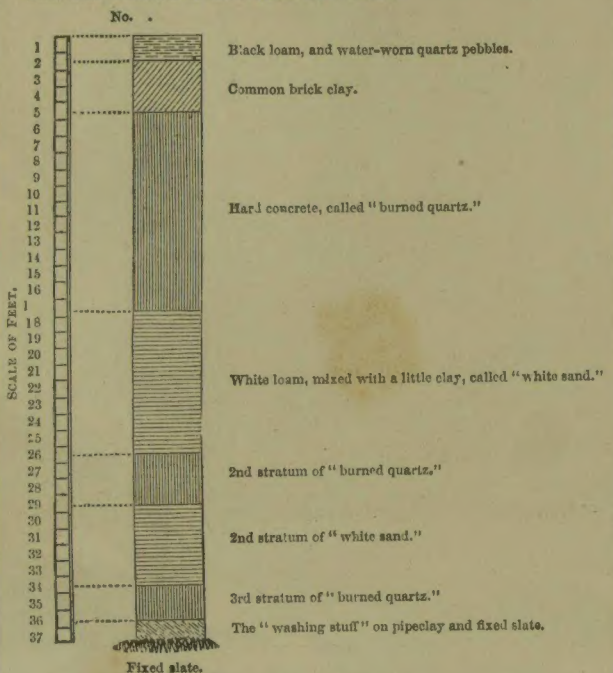
quartz pebbles themselves. The labour of piercing this obstinate and infrangible concrete can only be understood by those who had the troublesome task to perform. It knocked up our picks fully a dozen times, and proved famous exercise for the patience and mettle of a parcel of new hands at this sort of work. It often took fifteen or twenty heavy blows of the pick before a particle of it would break off: and the jarring of our hands and arms in this business was the very reverse of agreeable. The thickness of this seam was twelve feet. It will be easily understood that so obstinate a mass could only be removed by positively reducing it to powder—by smashing it literally to atoms. When thus broken up and exposed, it bore much the appearance of a brown gravelly earth. This is the conglomerate which is called at the diggings "burned quartz;" but the designation is evidently inappropriate, for the quartz it contains is of snowy whiteness, proving that it has never been exposed to heat, while the red cement was probably deposited by water. Beneath this most obdurate stratum, we sank through a bed of whitish loam, slightly mixed with clay, whose thickness was nine feet; it was easily penetrated. This description of mould is what the diggers call "white sand," though there is really not much sand in it. We next encountered a second seam of "burned quartz," three feet thick; and then about five feet more "white sand," like that precedingly noticed. Lastly, a third stratum of "burned quartz," of two feet; beneath which lay the "washing stuff," being a thin layer, varying in thickness from one foot to eighteen inches, resting on pipeclay; and a yellowish brown fixed rock, called "slate" at the diggings, and which is invariably found at the bottom of every hole. Unless this slate be rotten, as it is called—that is, half resolved into a sort of pipe-clay—it is never sunk into at all; but, if rotten, then the gold is often found to have penetrated it, and is, consequently, followed. When the slate in the bottom stands on its edges, then gold is often found in large quantities in the crevices, with no very great admixture of earth: in this case, the metal is said to be found in pockets.

In the above hole, the reward for our labour was between 60 and 70 ounces, obtained principally by driving for it—of which process hereafter.

An exact section of this hole will be found below (No. 1). The description of the sinkings in the valleys will be pretty well understood from the following account of one of five holes we bottomed in the Surfacing Gully. Its depth was 17 feet, the same being sunk in two days and a half, yielding near 70 ounces of gold.

The first foot was of black mould, greatly mixed with small white water-worn quartz pebbles. We then cut through 12 feet of the white loam noticed in the precedingly-described hole (the "white sand," as it is inaptly called), which, though compact, is always easily penetrated. Beneath this we came to a stiff clay, of a very dark brown colour, dipping rapidly to the north, at an angle of about 30 degrees or so, under which lay the "washing stuff," the same being a light-coloured earth, very tenacious, and difficult to wash, and largely mixed with quartz pebbles, as usual, very much water-worn.

This hole is shown in the section No. 2 below.



It is quite impossible to say, the proportion that the fertile holes bear to those that are barren; but I should think I am not below the mark in stating that for one of the former, there are three of the latter.

If washing stuff be found in the bottom of a hole, it must be worked out, to the extent of your claim (of which I will speak presently). This is always done, by driving in from the bottom, as far as your claim allows you to work; though it is to be observed, that everybody follows the washing stuff, wherever he can find it, so long as he confines himself to his own claim, or to unappropriated ground. This latter is certainly not a very legitimate proceeding, but nevertheless it is invariably pursued. The washing stuff must be followed and removed by the process of driving or tunnelling under-ground. Thus a digging field, or its surface, is an infinite assemblage of wells, closely packed together—say about 20 feet apart—but beneath the surface all is a perfect rabbit warren.

When the washing stuff is reached, it is brought to the surface, and put into sacks. It is then carried down to the water, mostly on the back, if the water be within a quarter of a mile; but sometimes in carts, if the party chance to possess one, when the water is far off. At the water, the operation of washing, or (as it is more frequently called) puddling, is performed.

The implements necessary for this purpose are three washing-tubs, which are usually common hogheads cut in two through their diameter; a water-dipper; two or three spades (not shovels); two large tin washing-pans, which exactly resemble ordinary milk-dishes (fitted, however, with strong handles); and two of a smaller size; these latter differ from the larger ones by being perforated through the bottom with numerous small round holes, about large enough for a swan-drop to pass through. As for the cradle, I hardly know whether to recommend its use or not. One thing is certain, that it is very extensively employed. It enables one to wash earth somewhat quicker than you can do with the tin pans alone, but not much. Its great defect is, that it wastes the gold. Our party was provided with one; but, like many others, we seldom used it; and finally sold it on the diggings, for just half we gave for it in Hobart.

The washing stuff is usually a most adhesive clay, of various colours—blue, red, white, brown—all in the same mass; and, then first brought to the surface, has rather a pretty appearance. It is always largely mixed with quartz pebbles and boulders, mostly perfectly white; and also with fragments of the slate, which is always found in the bottom of every hole. These fragments are what are accidentally broken off the fixed slate rocks, in cutting up the washing stuff which lies almost immediately above them, there being only a thin layer of pipe-clay between them, the top of which is always more or less auriferous (that is, if there be any gold at all in the hole), the metal having sunk into it. Unless the washing stuff be very rich, the gold is seldom discernible in it until the washing operation is more than half completed.

Though the above is the most common kind of washing earth, there are sorts which differ a good deal from it: for instance, that in the second hole I have described was of a grey colour throughout. Another sort is a red gravelly earth, with not much clay in it, which is sometimes exceedingly rich; but all washing stuffs contain vast quantities of quartz pebbles.

I suppose the party to possess three puddling or washing-tubs. Then to wash your stuff, you put about three bucket-fuls into each of two of the tubs, keeping one empty, for a purpose to be presently described. Water is next to be ladled out of the creek into the tubs containing your stuff, until each is at least three parts full, and the earth therein well covered. You then take the spades (two of your party being engaged at this work), and chop and stir the earth about with a rapid energetic motion, which is to be continued until the water becomes perfectly thick and muddy, and incapable of holding any more earth in suspension. The water is then poured off, by the simple act of half capsizing the tub. This is usually done without much care, as you may be perfectly certain no gold will escape, so long as you allow none of the washing stuff to run off with the muddy water. Water is again put into the tubs, and the work of chopping and stirring it well repeated till the water becomes perfectly thick, when it is a second time poured off. The tubs are again filled up with water, the earth well chopped and stirred, and the water passed off as before. These operations must be repeated, over and over, till it becomes perfectly evident that all the earth which water will hold in solution, has been got rid of. About five repetitions of these processes are generally sufficient. This is the most troublesome part of the business of washing, and whereby all the clay contained in the auriferous soil is separated from it; to perform this, it will take one man forty or fifty minutes to one tub of stuff.

To wash the red gravelly earth is much less tiresome, and occupies far less time.

There must be no idling over this work; the arms must fly up and down without resting, and the muscles be well exercised.

The residuum now left in the tubs is about equal in bulk to a bucket and a half. It consists of a mixture of purely white quartz gravel (containing many large quartz pebbles), some lumps of slate, much white sand, a little magnetic iron sand, and the gold—which at this stage of the operation is perfectly visible.

The largest of the quartz pebbles are next removed by hand, being first washed clean, and then thrown away. A small portion of what is now in the tubs (say two-thirds of a spadefull) is put into one of the small perforated washing-pans. These implements are designed to act as sieves, whereby all stones above the size of a large swan-drop are separated from the mass, in which the gold is finally found. The gravel, &c., now in the pan is sifted into the tub, which was left empty at the beginning of the work, water being passed through the sieve at the same time to assist the operation, and which is accomplished in less than a minute. Nothing larger than a swan-shot goes through the tin; and what is left behind, in it, is carefully examined for any particles of gold too large to fall through; and when these are extracted (if there be any, which is not very often the case) the remainder is thrown away. The whole of the gravel left in the tubs is treated in the same manner.

The larger unperforated pans are now brought into use for the final out-door occupation of separating the gold from the sifted gravel; a portion of which being placed in a pan till it be about a third filled, and well covered with water, it is briskly shaken about to the right and left, to cause the gold to fall to the bottom, which, from its great density, it is always very ready to do. The water is next carefully poured off, and with it a portion of the gravel is suffered to escape. The pan is again half filled with water, sharply agitated, and then the water and more of the gravel are carefully poured off. This is repeated again and again till the whole of the gravel and sand escape; and nothing then remains behind but the gold, mixed with a very small quantity of black, magnetic iron sand, which, from its weight, always falls to the bottom along with the gold; except that metal, it is invariably the last thing left in the pan; and most of this iron sand is, in the end, got rid off in the same way as the gravel—namely, by putting in more water, and teaming it off. It, however, always passes off with great reluctance, and the finger is frequently required to force it out. The gold will never leave the pan, in washing, if ordinary care be used to retain it. If any be wasted, it must be by actually throwing it out with the gravel, which is not unfrequently the case when handled by careless washers.

Nothing is now left but gold, and such slight particles of clay as will continue sticking to it, while wet, in spite of all efforts to clean it away. The same is also the case with an exceedingly minute quantity of iron-sand, which also remains behind, but seldom a grain weight of it.

All that remains to be done now is to dry and clean the gold, and these labours are usually performed in the tent after the day's work outside is over. The metal is dried by placing it for a few minutes over the fire in a common shovel, made perfectly hot; and it is finally cleaned by placing it, when dried, on a clean plate, which is gently shaken about to cause the gold to spread itself well over the bottom of it. Such particles of dirt as continued sticking to it while wet, are now found to be completely separated from it by the intense heat it has just been exposed to. These are blown off the plate by the breath; the remaining magnetic iron-sand, which cannot be thus expelled, is easily extracted by means of a common horse-shoe magnet; and then the gold is ready for the market.

Articles of tin-ware, such as tin plates or dishes, are sometimes used for drying, instead of the shovel; but they are not exactly suited for it, for when heated they oxidise the metal.

By the digging regulations, each person is entitled to work on a square of eight feet every way. This (as also many other matters, which are perfectly understood at the diggings) is not stated in the printed regulations, but it is nevertheless sound law. A party of four licensees (the most usual number of persons in a party) are therefore entitled to work on a square of 16 feet each way, or of 256 square feet; and you may occupy as many of these squares, or "claims," as you think fit, during your stay at the diggings, so long as you do not work at more than one claim at a time. If you abandon your claim for 24 hours, you forfeit it, except, indeed, the weather is too strong for work. Any person who likes can then take possession of the hole, and you have no redress; you cannot turn him out, for the Commissioner and his police will protect him against you. But the smallest amount of work done at the hole, secures it to you for that day. You need not go down into the hole for this purpose, as the turning over of one spadefull of earth on the surface of your claim is enough.

Before despatching this part of the subject, it may be as well to say, that every one should obtain a license* to search for gold, the same being necessary whatever be his occupation in the gold-fields—whether a digger, butcher, blacksmith, storekeeper, or what not. This costs every one thirty shillings a month. Many persons evade the regulation altogether; but they are liable to a heavy penalty, which is often enforced.

The following is the form of licenses, to which the principal regulations relating to searching for gold are appended:—

VICTORIA

GOLD

LICENSE.

No. 418.

3rd August, 1852.

The bearer, James Erskine Calder, having paid to me the sum of one pound ten shillings, on account of the Territorial Revenue, I hereby license him to dig, search for, and remove gold, on and from any such Crown lands within the district of Bunninyong and Loddon, as I shall assign to him for that purpose during the month of August, 1852, not within half a mile of any head station.

This license is not transferable, and to be produced whenever demanded by me or any other person acting under the authority of the Government, and to be returned when another license is issued.

ONSLEY COLBURN, Commissioner.

REGULATIONS TO BE OBSERVED BY THE PERSONS DIGGING FOR GOLD OR OTHERWISE EMPLOYED AT THE GOLD FIELDS.

1. Every licensed person must always have his license with him ready to be produced whenever demanded by a commissioner, or person acting under his instructions, otherwise he is liable to be proceeded against as an unlicensed person.
2. Every person digging for gold, or occupying land, without a license, is liable by law to be fined, for a first offence, not exceeding £5; for a second offence, not exceeding £10; and for a subsequent offence, not exceeding £20.
3. Digging for gold is not allowed within ten feet of the edge of any public road, nor are the roads to be undermined.
4. Tents or buildings are not to be erected within twenty feet of each other, or within twenty feet of any creek.
5. It is enjoined that all persons at the gold fields maintain and assist in maintaining a due and proper observance of Sundays.

In digging for gold a person must never be disheartened by any number of failures. He must make up his mind from the first to persevere, even in the face of long continued ill-success, for certain he may be of having his turn of fortune in due time. As far as I saw, it ap-

* This is furnished on application at the commissioner's tent at the diggings.
† That is from the homestead of any settler on Crown lands.

pears to me to be a farce, calling gold-digging a lottery. On the contrary, I believe it to be quite as legitimate an occupation as any of the more ordinary pursuits of life. To a man of perseverance and ordinary intelligence, the chances are in his favour of its proving quite as gainful as any other business. Those who speak disparagingly of it are generally of that class whose want of industry and energy has caused them to be unfortunate. True it is, that at all diggings there are more bad holes than good ones; but then holes are soon sunk, generally in less than a week, and often in two days; and if they don't turn out well you must go to work cheerfully, and with good heart, and sink more, till you do get a good one, and then one prize will be found to pay amply for twenty blanks.

Gold-digging, it may be as well to observe, is a most severe labour, and life at the diggings is certainly like no other life for discomfort. Those persons who are not thoroughly convinced of their ability to go through almost anything, will do well to stop at home. I have heard some persons affect to describe the work as light, and even agreeable; but this I believe to be mere bravado, or gross affectation. True it is that at some of the diggings the labour is lighter than at Ballarat; and true it also is that even here I met with those who contrived to make that labour comparatively light, by idling away one-half of their time. But to carry it on with proper energy—that is, to work from dawn to dark, and each working day of every week—then, indeed, it will be found that a digger's life is one of toil.

If a party will not work actively, they have but a sorry chance with such of their neighbours who will. For instance, several parties set in to work about the same time, and the best men are almost certain to be down with their holes first, and then it's the dence take the hindmost; for they are as sure to have their claims undermined as that they are living men. They have a saying here, that "there is no friendship in gold-digging," which they lose no opportunity of proving whenever they can get a chance.

"Working off one's claim" (which in plain English signifies burrowing under another digger's hole before he is down) is no uncommon practice, and one which leads to never-ending squabbles and scuffles. To adjust these interminable disputes the Commissioner is sometimes called in; but they are more frequently decided by the parties themselves, whose way of doing this sort of business, is often more summary than strictly legal, that is, by hard words* and hard blows; and no race of men were ever more gifted with the former than those who frequent the gold-fields. The diggers do not generally like appeals to the Commissioner, and seldom seek his interference, until they have had three or four fights over the matter. But it is the best way to call him in: for to say truth, his decisions are generally against the erring party, and there is no appeal from them: indeed, he exercises almost unlimited authority—much beyond what one would suppose he could from the printed regulations respecting digging. Far unlike him of whom Shakespeare speaks, he is not dressed in authority who is either brief or little. He is, indeed, a most extraordinary personage; and in keeping the peace of the diggings, sometimes proceeds to lengths which are rather apt to startle a law-loving Englishman. But, if he did not occasionally carry his power to the extreme limits, there would really be no living at some of the diggings. His severities are, therefore, regarded as anything but a curse by the well-disposed. Selling grog is strictly prohibited; the fine for the first offence being £50, and increasing rapidly to Heaven only knows the amount. I have been told, however, that at many places this is not the only punishment inflicted on the vendors of illicit stores; and that, if a commissioner knows a certain tent to be a sly grog shop, he will stand on no ceremony with the owners thereof, but, taking with him a party of his mounted police, he sets the tent on fire, and burns it to the ground, with all it contains; and concludes the business by expelling the offenders from the ground. This proceeding, however summary, is regarded with entire satisfaction by the great body of diggers. However, on the whole, things go on much more smoothly at the gold fields than one would expect. Thefts, except of horses, are very unfrequent; and, though the proprietors of nearly every tent are absent from them all day long, no one ever thinks of entering them.

The regulations with respect to digging, though good as far as they go, are by no means complete. The prevalent practice of working the holes by night, when a great deal of foul play goes on, ought to be prohibited. Nor are there any regulations to restrain the diggers from impurifying the drinking water, which is scarcely useable; and the practice of idle fellows firing off their guns every minute of the live-long night should certainly be restrained as far as possible. It is no easy matter to sleep amidst the continual volleys of fire-arms, joined as they are to the perpetual howling and barking of more dogs than one would think all the world contained.

Though I am one of those who think favourably of gold-digging, I would, nevertheless, advise none to emigrate who have not given the matter the fullest and most mature consideration. "Can I stand hard labour? Can I live contentedly amidst the discomforts of the gold-fields, and bear the many disappointments I shall be liable to there, without losing heart?" These are questions the intending emigrant should be able to answer before he finally decides on a change. Persons who have never left home are apt to think too lightly on the subject of emigration, and picture to themselves nothing but scenes of prosperity and happiness in the prospect before them, which they often learn, too late, were fallacious. The beginning of life anew, and that in a strange land, is generally attended with more troubles and difficulties than the world wots of, or than emigration agents choose to declare. If, however, the die be cast, and the golden continent of the Pacific be your destination, it is then as well to inform intending diggers how to reach them (after landing in either Melbourne or Geelong) with the least difficulty; and what will be their probable wants in Victoria. The emigrant will discover that to reach the gold-fields is not so easy a matter as he may have anticipated. He will learn that the roads are every-in getting a conveyance for his baggage up. To meet the demands where villainous, and that there is an almost insuperable difficulty of the diggings, as they are even at present, every disposable horse, bullock, dray, and cart seem pressed into the service; and over and over again £100 was offered last winter to carry a ton to Mount Alexander from Melbourne; and £50 was the ordinary charge for the same from Geelong to Ballarat. Placards are seen all over the streets of Melbourne, advertising for the means of transport; some offering to engage 100 teams at once to one place; others 50 to another; and so on. The intending digger will possibly say, "Well, I need not mind this; for, as my baggage only weighs about a hundred-weight, I can, even at these prices, get it to Mount Alexander for £5, or to Ballarat for about 50s." My answer to such would be, "No such thing, my dear fellow; you will most probably find no one to take your hundred-weight at all for you. You must provide the carter with a full load, or he will only sneer at your proposal." Even after the traveller to the diggings has secured a conveyance, his troubles are generally very far from being at an end. The roads, as before stated, are wretched; so much mud was surely never seen since the subsidence of Noah's flood; and this in the summer is converted into dust. Then, as the whole country is unenclosed, the cattle are very apt to stray away at night, and are often lost for weeks at a stretch amidst the interminable prairies and woods of the provinces.

This last annoyance I am determined never to experience in any future journey I may make to the gold-fields; and I would advise travellers, especially strangers, to adopt some such means of rendering themselves independent of them, as I intend to do. In my professional capacity of surveyor, I have made many hundreds of long journeys, through the worst parts of the woody and mountainous island of Tasmania, without either horse or cart, carrying all the baggage I wanted into the bargain; and I can see no good reason for not doing the same in Victoria. If a person chooses, he can reduce his baggage to a weight he can easily carry himself in a good-sized knapsack: that is, if he can only make up his mind to dispense, for a season, with every thing which he can do without. All that a party of four require on the journey up, are—one tent, their bedding; a couple of tin boilers, holding each about three gallons; a small frying-pan, a carpenter's axe, a tin drinking-pot, knife, fork, spoon, and tin plate for each; a single change of clothing for every man, with towel, comb, razor, and a few boxes of lucifers; four days' provisions, if proceeding to Ballarat (from Geelong); and about seven, if from Melbourne to Mount Alexander.

The question now is, what will all these things weigh? A tent which will turn any quantity of rain, and accommodate four persons (of the construction of the same hereafter), ought not to weigh more than 29 lb. (such is the exact weight of mine); four large painted knapsacks, made of No. 1 canvas (navy canvas) will not exceed 24 lb. more; twelve blankets, 36 lb.; two tin boilers, 3 lb.; small frying-pan, 3 lb.; carpenter's axe, 4 lb.; four changes of clothes and boots, 50 lb.; and the remaining small articles, about 8 lb.; or, in all, 157 lb., being much

* I am sorry to say I have frequently heard it remarked that none sooner acquire perfection in blackguard accomplishments of this kind than gentlemen of, I suppose, naturally flash habits. I, however, met with many who had not thus degenerated at the diggings, and in whose society one found nothing but gratification.

about 39 lb. for each man. Now add to this, four days' provisions, if going to Ballarat (10 lb.), or seven days', if to Mount Alexander (17 lb.); which will make each man's load 49 lb. if proceeding to the first-named place; or if to the latter, 56 lb. To the above should be added the weight of a pistol each and half a dozen rounds of ammunition; for, though rare indeed are the occasions for their use, still it is just as well to carry them, for, like money, they never come wrong. Now, in travelling in Van Diemen's Land, I always require each man to carry 60 lb., and offender 70 lb.; have myself frequently backed 80 lb.; and, on one occasion, more than 90 lb. Any able-bodied person can, however, walk comfortably with 60 lb. It is certainly a somewhat troublesome, back-breaking business at first; but he must not mind this. He can comfort himself with the reflection that he will have worse work at the diggings.

This, I am persuaded, is a far better arrangement than waiting about for a means of conveyance till one's little stock of money is half spent in the expensive town of Melbourne; where every inn is filled to overflowing with returned diggers, whose society, during their interminable revels, is what no decent person would sigh for. I would not remain in the town a moment after purchasing my provisions for the journey up, and inquiring my road; for every hour passed in Melbourne unnecessarily is just so much time mispent.

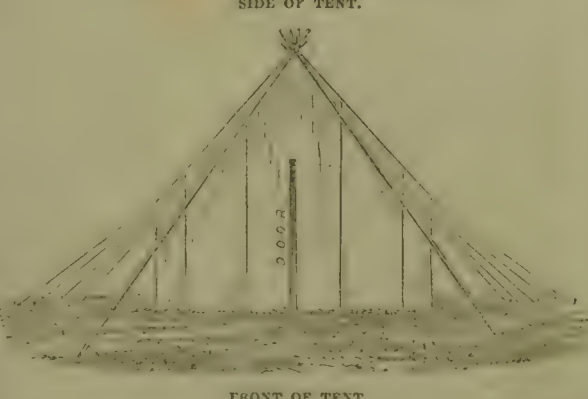
It may be asked, are there no inns on the road, whereby the labour of carrying provisions would be saved? There are, certainly, and go to them if you choose; but, like those in Melbourne, they are absolutely crammed; and it may be added that comfort is unknown at most of them, and ordinary civility at all.

The articles I have enumerated I would bring direct from home, so as to have no expensive delays in the town after disembarking. All arrangements about the organization of the party should also be perfected before reaching Victoria; as for a person fancying he can either make up a party when he reaches the gold fields, or get admitted into one already formed, he must be at least half crazy to entertain the idea.

I would not recommend any person to take a single tool with him to the scene of his labours, for the same are purchasable on the spot, though certainly at a most enormous advance on cost price. For instance, where I was, we paid 12s. for either spade or shovel; 9s. for a pickaxe; from 15s. to 20s. for a puddling-tub, the only article there is any difficulty to procure. For provisions, the prices were as follow:—Flour, from £6 to £8 the bag of 200 lb.; mutton, 7s. the half carcass (by which it is always sold, as the butchers will not retail a less quantity); beef, 4d. a pound; tea, 3s.; sugar, 9d.; tobacco, 8s.; candles and soap, 9d.; raisins and currants, 1s. Of clothing I never bought much, but I know that the commonest blucher, or ankle boots, were 30s. a pair; moleskin trousers, 30s.; stockings, 4s.; sailors' blue serge shirts, 8s. or 10s.; but these prices are about as subject to variation as the weather.

I would advise every party to have about £50 with them on reaching the gold-fields. Then you can purchase all the tools you require, and be independent for several months into the bargain. And this will enable you to keep all your gold; for if you have to sell it on the spot, you must do so at a great loss. When I was there, it varied from £2 17s. to £3 1s. 6d. the ounce. Numbers, however, came up with hardly £10, and often with less.

The best tents are those of a square shape. Round, military bell tents are not suitable. They should be constructed according to the diagrams below; that is, to pitch on a ridge-pole and four forked sticks. These sticks, as also the pole, need not be provided; they must be cut in the bush when wanted. Unless you desire your tent to weigh about three times as much as you can carry, don't have it made of heavy canvas, but of a much lighter material. It is quite a mistake to suppose it requires thick, heavy stuff, to turn rain. Good unbleached calico, with the roof only lined with light ditto, will keep out all the rain that ever fell from the heavens; and this you will readily believe when you come to think what the commonest calico umbrella will do in this way, and which is not lined at all. As a surveyor, I have lived under canvas, or rather calico, almost wholly for the last quarter of a century, and therefore speak from the most ample experience. Such a tent will, if the outer material be of the best quality, last good for a twelvemonth. To accommodate four persons, it should measure ten feet in length, nine in width, and be nine feet high when pitched—that is from the ground to the ridge-pole. The walls should be three feet six inches high. All unnecessary ropes should be dispensed with. "Storm-guys," and the like, are a great mistake, and only add to the weight, without being necessary; for, in bad weather, you can put an additional prop to your tent, if required. The best rope you can have is what is called "patent-line," which is the material house-builders use for the pulleys of window-sashes.* Round the bottom there should be numerous small loops of the same, so as to peg the tent down to the ground. My tent is made of a stronger material than calico, namely, the best "Forfar," the roof only being lined, as this is quite unnecessary for the ends and walls, which are perpendicular.



Our information respecting the geology of Australia is so imperfect, that it is almost rashness even to hazard a guess at the extent of our gold-fields. But that it has been abundantly discovered, on many different points, between the widely-separated districts of Bunninyong, in Victoria, and Bathurst, in New South Wales, experience has placed beyond doubt. Is it unreasonable, I would ask the geologist, therefore, to conjecture, that the line of gold is continuous between these places? And many of the diggers I met with, who had come from the Moreton Bay districts, declared their positive belief that the gold was there also; though, from their ignorance of the peculiar character of a gold-field, they did not suspect the fact when there. And some very intelligent persons I saw at Eureka (Ballarat), but whose home was in the remote north of Australia, 200 miles beyond Moreton Bay, were now also sure that the gold was even there. In Tasmania it has been also discovered and worked. If, then, all these statements be correct, the gold regions must cover a thousand miles of latitude. One is startled at the very idea of such a thing, and even the most apathetic will scarce avoid to reflect on the matter, and inquire what mutations are to follow the wonderful discoveries we have made? and what are the influences the long-sighted Australia is doomed yet to exercise on the future destinies of our race? J. E. C.

* About one-fifth of an inch in diameter.

THE NEW CRYSTAL PALACE.

A BELIEVER in omens would be apt to predicate nothing but failure for the Crystal Palace Company; for most assuredly the elements could not have been more unpropitious to any undertaking than they have to the progress of the works at Sydenham.

We have from time to time put our readers in possession of the leading points of interest connected with this project, which must command respect and admiration as a great educational movement, and one which, if rightly carried out, cannot fail to provide an elevating and intellectual resort for all classes of the community.

Notwithstanding the obstacles arising from the unfavourable weather the works have been carried on, since we last referred to them, with vigour and assiduity. The building itself appears to have made less progress, comparatively, than other departments. The immense central transept, which is to be so much larger than that of the original building, is still a blank; but the semicircular ribs are in preparation, and the first of them will very soon be raised. Nearly all the ribs of the southern transept, and of the southern half of the nave, are fixed; and a large proportion of the walls, and of the ridge-and-furrow roofing of the aisles and galleries, is completely glazed and painted. About a thousand workmen are constantly employed upon the building alone, and their operations are characterised by the same order and discipline which marked the proceedings in Hyde-park.

In the park and grounds at Sydenham the genius of Sir Joseph Paxton is rapidly developing itself. The Company's act for diverting the neighbouring roads has passed both Houses of Parliament, and much progress has been made in making the substituted roads; as well as in forming the paths within the Palace grounds, turling the lawns, planting trees and shrubs, forming flower-beds, &c. The magnificent terraces, which extend the whole length of the building, with their long flights of granite steps, are far advanced towards completion. An abundant supply of water has been obtained, and the excavations and masonry for the cascades and fountains are in a very forward state.

Without asserting that the gardens will surpass the building and its contents in beauty and variety, we may assume that they will possess a degree of novelty which will render them peculiarly attractive; and that, in the few months of sunshine with which our Isle is favoured, their general effect, heightened by the "thousand and one" fountains, which will glisten under the superintendence of Sir Joseph Paxton, will equal anything of the kind in Europe.

The above remarks and conclusions are patent to any casual visitor to the Crystal Palace in its present state; but there is much in progress which is not generally accessible. It will not be forgotten that one great feature of the internal arrangement of the Palace is to be an assemblage of representations of the different races of mankind; the trees, flowers, birds, animals, insects, and other natural products of various regions, arranged (not according to the dry rules of scientific classification, but geographically) so that the visitor will see the natives of each distant region, surrounded by the objects with which they are necessarily familiar. To accomplish this end, and which is likely to ensure popularity and confer useful information, large collections and strenuous exertions have been made by the officers in charge of the respective departments—Geology, Zoology, Ornithology, Ethnography, and the collateral sciences will thus be materially advanced. The Palaeontological Department will be especially inviting to the generality of visitors, from the very singularity of the extraordinary antediluvian creatures, whose external form and substance will be here re-produced. Among these, the gigantic fossil elk of Ireland is as pleasing as it is remarkable. In the Fine Arts Department, the Egyptian, Grecian, and Pompeian Courts present the greatest amount of progress. The casts of Egyptian antiquities are exceedingly perfect, and Mr. Owen Jones is making rapid strides in their arrangement. The casts of classical sculpture from Rome, Florence, and Paris have nearly all arrived, and furnish tempting and gratifying foretastes of the art-education to be hereafter derived from the collection. Mr. Digby Wyatt's Pompeian Court is proceeding very satisfactorily; as are also Sig. Abbate's reproductions of frescos.

The applications for space for exhibitors (for which a rental is charged) are daily increasing, and a very large income is expected by the Directors from this source. Mr. Beishaw, the manager of the Exhibitors' Department, is at present, by permission of the Company, rendering his valuable aid to the committee of the Dublin Exhibition. Important arrangements are in progress to promote the access to the Palace by the Brighton Railway, and by the projected line from the new Battersea-bridge; and an immense field of speculation has been opened for building operations in the neighbourhood of the works, including hotels, villas, and every conceivable kind of property; but we are informed that a judicious and powerful control will be exercised to prevent the accumulation of nuisances in the vicinity of the Palace.

The agitation of the Sunday opening question continues rife, but the Directors have wisely resolved on neutrality and obedience to the law.

CHESS NOMENCLATURES.

(To the Editor of the ILLUSTRATED LONDON NEWS.)

Sir,—The remarks on the above subject which appeared in your paper lately induce me to offer a few others. It is evident that the game was intended as a type of an actual battle; and its rules, and certain of the terms used in it, varying as they do in different Eastern nations, afford a good illustration of the art of war as practised by those nations.

Let us take, for instance, the ancient Hindoostanee game, in which, instead of two opposing parties, there are four—black, white, yellow, and green—each consisting of four pieces and four Pawns. Two of these are pitted against the other two, and each army has not only to provide against the attacks of those opposed to it, but also against the treachery of its ally; for the rules of the game permit the King of either party to destroy by stratagem the one in alliance with him, and thus unite both armies under one command. Could a more vivid illustration of the fraud and treachery of Asiatic courts and camps have been devised?

In no variety of game as played in the East, I believe, is such a piece as the Queen to be found: there are, indeed, pieces which may be considered as corresponding; but they are either War-Ministers, Lieutenants-General, or, as in the Chinese game, Counsellors, or Imperial Commissioners, whose duty is to watch and advise the General. The Chinese term *Sou*, applied to these pieces, means literally men of great experience in war.

The Chinese game is played on the lines of division, and not in the squares, and the board is divided across the centre by a blank space, the breadth of a square. This space represents a river or trench, which the elephants are supposed to cross on temporary bridges. The General and his Commissioners cannot move out of a space of four squares (crossed by diagonal lines) in the centre of the side. The *Pao*, or rocket-men, are pieces peculiar to China. They move in a straight line across the board, in any direction, but cannot take, except when a piece or Pawn intervenes, when they capture the one immediately behind it. Hence their name. Our Knight and Pawn are known by names signifying in all cases cavalry and infantry. The former is styled, in Sanscrit *Aswa*; in Hindoostanee, *Ghora*; in Persian, *Asp*; in Chinese, *Ma*; and in Burmese, *Shwe*. The latter, in the same languages, respectively, *Padika*, *Pawn*, *Pindah*, *Ping*, and *Yin*. The pieces by us ridiculously termed *Castles*, are known by the terms *Rut'ha*, *Rut'h Rak'h*, *Tehe*, and *Rut'ha*—meaning in each case a *Chariot*. In the Sanscrit, the terms *Navas* and *Toca* are also used, meaning a *Ship* or *Boat*.

The English *Bishop* (also somewhat out of his element in a battle, one would imagine) is universally and more appropriately represented in the East by an *Elephant*, called in the before-mentioned languages *Hast*, *Hust*, *Fil*, *Tchong*, and *Chien*. I remain, Sir, &c.,

Southsea, April, 1853.

HORACE J. ROCKWELL.

(To the Editor of the ILLUSTRATED LONDON NEWS.)

Sir,—An article in your paper of the 2nd April, on "the Nomenclature of Russian Chessmen," has reminded me that, when in Archangel, some years ago, I saw a set rudely carved, in walrus-tooth, by some native artist, in which the modern Plover, Knight, and Bishop, were severally represented by a ship, a mounted soldier, and an elephant.

I have written out for a similar set, and, when received, shall be happy to present them to the leading, or to whatever Chess-club or Society in London you may suggest, in the hope that they may prove interesting to the curious, and, perhaps, by their evidence, from a remote part of Russia, show that the traditional character is a true one.

I leave it to the learned "Counsellor," who wrote the article to which I have referred, to decide whether the Samoyed workman has copied from an ancient model, or has merely put a literal construction upon the nomenclature which Russians apply, with evident incongruity, to the Chessmen of modern days. I am, Sir, your obedient servant.

ANGLO-RUSS.

EXHIBITION OF THE ROYAL ACADEMY.



NO. 611. "FRUIT."—PAINTED BY G. LANCE.

(Continued from page 385.)

542. "The brave old Hound." By R. Ansdell.

How oft has thy voice made the hunter rejoice,
When thy deep mellow notes he heard;
For well did he know that thy fallen foe
Was the finest red deer of the herd!—*Old Song.*

This is, indeed, a masterly production; which may challenge comparison with the most successful efforts of its kind. "The brave old Hound" is the first in at the death, in a wild rocky dell, where a mountain stream gushes past; and gives "cry" heartily to his comrades.

554. "New College Cloisters, 1852." By W. H. Hunt. Under this title, we have the portrait of a college "don," in canonicals; painted after the modern pre-Raphaelite style. There is a good deal of character about it.

555. "A Scene from the 'Midsummer Night's Dream.'"—*Titania, Bottom, Mustard Seed, Peas Blossom, Moth, and Cobweb.* By G. Cruikshank.

Nod to him, elves, and do him courtesies.

Our friend George Cruikshank distinguishes himself in this little picture, evincing the same amount of exuberance of fancy, the same gusto for the supernatural as he has shown on other occasions, but in a more subdued and graceful style.

557. "Waiting." By F. M. Browne. This is a clever little piece of exaggeration. A lady "waiting" (for the return of her husband, we presume) in a very neat parlour, by lamp-light; still stitching or crocheting; with a baby in long clothes across her lap; a very strong red glare upon which indicates that there is a roaring fire in the grate, which, however, itself is out of sight.

559. "Katherine's Dream." By H. O'Neill. An admirable picture (which we engraved in our last) upon the scene described in the second scene of the fourth act of "Henry VIII.," where Queen Katherine sees a beautiful vision in her sleep. Fine taste is displayed in the treatment of this little work, which is conscientiously finished in every part.

560. "The Incident which led to the Great Reformation." By W. J. Grant. In this picture we have represented Queen Katherine discovering the attachment of her faithless Lord for Anne Boleyn. The groupings of the several principals, and their expression as they watch one another, and the expression of the attendants who look on at the little domestic drama, are highly imaginative and artistic.

580. "A Forest Road." By J. Linnell. This is a landscape in the true old English style; representing a broken woodland, with sheep and cattle herded together in the centre; a horseman, and one or two other figures. The aspect is exquisitely real, and the tone harmonious and agreeable in the extreme.

581. "Life amongst the Gipsies at Seville." By J. Philip. We have here the court-yard of a Spanish hostelry, where are congregated a great number of gipsies of the real Spanish race, of both sexes, and all ages; some dancing, others playing upon instruments of music, others smoking and lounging about; and amongst them a newly-arrived pair of

English travellers (dressed rather in the cockney tourist fashion), who are the special objects of the natives' attention. A very sprightly young

lady, in a gay pink dress, is inviting one of the two gentlemen to the dance; his companion is accosted by an old crone, who whilst she pretends to beg, is picking his pocket. There is more of life, variety of grouping, and capital study in this picture than we have seen in any work of a similar class for a very long time. It must be admitted, however, that the namby-pamby-looking English tourists "spoil the harmony of the meeting."

582. "Death of Thomas à Becket, Archbishop of Canterbury, December 29, 1170-71." By J. Cross. A picture of large dimensions, upon a very remarkable incident in the barbarous period of our history. The figures all display great energy and character; and the terrible features of the event are well realised. Thomas à Becket stands proudly erect before the altar, his face covered with deadly palor, but yet with an expression of great firmness and moral courage. Two of his assailants are aiming at him furious blows, one of the attendant monks alone striving to repel them; whilst another monk averts his head with an expression of almost abject terror; a third is preparing to remove the Host, &c., from the altar. We present an Engraving of this very clever picture.

588. "Scene from the 'Tempest.'" By C. Rolt. A very spirited and carefully-painted picture (which we have much pleasure in engraving), illustrative of the following passage in the "Tempest":—

(Prospero, Miranda, and Caliban.)

Prospero. Hag-seed, hence!
Fetch us in fuel; and be quick, thou wert best,
To answer other business. Shrugst thou, malice,
If thou neglect'st, or dost unwillingly
What I command, I'll rack thee with old cramps;
Till all thy bones with aches, &c.

Caliban. No, 'pray thee!—
I must obey, his art is of such power.

(ARIEL, singing and playing.)
Come unto these yellow sands,
And thus take hands.

The figure of Miranda is extremely graceful, and that of Prospero dignified and impressive. The dance of fairies in the distance is original and pretty in conception.

590. "Isabella." By C. Earles.

She weeps alone for pleasures not to be;
Sorely she wept until the night came on,
And then, instead of love, O misery
She brooded o'er the luxury alone
His image in the dusk she seemed to see,
And to the silence made a gentle moan.

A graceful little study of a female, seated in a balcony à la Juliet, contemplating the stars.

595. "The Awakened Conscience." By T. Brooks. A group of more than ordinary, and at the same time painful, significance. What may have been the previous history of the young female, and of her reckless companion, who are near the door of the honest yeoman's home, where they are receiving hospitality; why she should weep, and he scowl, at the sight of a young child saying his prayers, the artist leaves us to



NO. 1438. "MARBLE BUST OF H.R.H. THE DUCHESS OF GLOUCESTER, IN HER SEVENTY-SEVENTH YEAR."—BY MRS. THORNTON.

imagine. Certain it is that the picture realises with great power the beautiful lines of Moore, which are quoted in the catalogue:—

There was a time, thou blessed child !
When young, and haply pure as thou,
look'd and pray'd like thee—but now.

(See Engraving.)

600. "A Mountain Town in Calabria, above the Gulf of Tarento—Brigands Driving off Cattle." By W. Linton. A wild bit of mountain scenery, treated with a broad and masterly hand; a cool grey tone pervading the whole. The figures very spirited. Altogether, one of the very best landscapes which have lately been produced.

608. "Metastasio, when a Child, Singing extemporaneous Verses in the Streets of Rome." By R. M'Innes. A poetical and graceful little picture. It is recorded of the learned Gravina, that, upon hearing the boy Metastasio singing extemporaneous verses in the streets of Rome, he was so struck with the talent of the young poet, that he took him to his own home, educated him, and, in the end, made him his heir. The picture represents the philosopher listening to the well-turned phrases of the young extemporer, who is holding forth in the midst of a miscellaneous group, including a soldier, a monk, a fruit-seller, and others of various denominations. The expression of the boy's face is extremely intellectual and engaging.

611. "Fruit." By G. Lance. Mr. Lance, in this gorgeous picture, has thrown into the shade all his previous admirable productions in the same line, and has left nothing further to be achieved in softness and prettiness of surface, brilliancy of colouring, and tasteful arrangement. We present an Engraving of this tempting morceau.

NORTH ROOM.

1061. "Field-Marshal the Duke of Wellington, K.G., Commander-in-Chief, Returning from his Daily Visit to the Horse Guards." By J. W. Glass. A well-painted picture, of what was once a daily occurrence. The old Duke is seated on his favourite horse, and is emerging from beneath the gateway of the Horse Guards into the Park. Two Chelsea pensioners standing by salute him; and some young ladies look on with evident interest at the gallant old Commander.

1062. "The City of Syracuse, from the Ancient Quarries, where the Athenians were Imprisoned, B.C. 413." By E. Lear. A very remarkable view, admirably painted.

1081. "The Toilet"—by W. D. Kennedy—represents a lady sitting before a glass, combing her hair, in such wise, that it altogether conceals her face. A strange conceit.

1083. "Under the Hawthorn." By J. Linnell. A rich landscape composition; the foreground in warm tints, variously broken; the distance a clear cool sky.

1084. "The Ivy-Mantled Tower—Remembrance of Maxtoke Priory, Warwickshire." By M. Anthony. This is a little picture, in the artist's own peculiar style—a ruin thickly covered with foliage; and he has been eminently successful in it.

1216. "An Artist's Studio." By J. D. Watson. A carefully painted little picture, worthy of a more distinguished place than it now occupies. The artist is represented in profile, hard at work before his easel, whilst a brother artist looks over his shoulder. Before the fire-place are his wife and child. The walls of the room are furnished with unframed pictures, and sketches of various degrees of merit; and the chimney-piece with paint-pots, tobacco-jars, &c.: every object being painted with great minuteness and delicacy.

1222. "Llyn Ddinas, North Wales." By S. R. Percy. A fine bit of Welsh scenery, rendered with all the fine feeling of a real artist.

1224. "Tête-à-Tête." By R. Hannah. A caprice, representing a lady and gentleman, whom we judge, from the title on the play-bill ("The Honeymoon"), to be a newly-married couple; very elegantly dressed; the former looking up and showing little more than her chin, the latter looking down to listen to what she says, and showing only the top of his head (hair blessed with "natural curl") and the tip of his nose.

1226. "On the Banks of the Thames." By H. J. Boddington.



"MARINO FALLERO."—PAINTED BY CARL HAAG.—(EXHIBITION OF THE SOCIETY OF PAINTERS IN WATER-COLOURS.)—(SEE PAGE 392.)



NO. 1331. "THE INTRODUCTION OF MUSIC TO THE ARCADIAN."—BY H. H. ARMSTEAD.—(EXHIBITION OF THE ROYAL ACADEMY.)

One of those cheerful little bits of scenery which this artist so well appreciates, and into which he always infuses so much fine feeling. It was "painted on the spot," and under the full influence of a hearty enjoyment of nature in one of her most generous moods.

OCTAGON ROOM.

It is almost a mockery to pretend to notice anything in this miserable, ill-lighted closet; still, in justice to the unfortunate exhibitors, we will mention two or three productions which appeared to us to possess claims to attention, supposing them to be viewed under more favourable circumstances.

1237. Another "Scene in the Play of 'Measure for Measure,'" where Isabella says to the Duke:—

Look for't.
Sign me a present pardon for my brother,
Or with an outstretch'd throat I'll tell the world aloud
What man thou art.

This picture appears to be nicely treated; the two figures displaying energy without exaggeration; and the colouring in good keeping.

1239. "Spring." By M. J. Webb. A group of sheep turned out in the hardest style of the modern antique school.

1241. "A Medical Consultation." By J. M. Joy. "Who shall decide when doctors disagree?" The poor old patient in the inner room has small chance of experiencing relief at the hands of those now engaged in violent disputation round the table. There is fun in this picture, but a little exaggerated.

1254. "Crossing the Common—Winter." By G. A. Williams. A snow-clad common, exhibiting great harmony of colouring.

1259. "The Hope Beyond." By J. Thompson. A scene of emigrants preparing to embark; many of the groups and incidents in which are touchingly rendered.

1287. "A Fair in the Champs Elysées, Paris." By W. Parrott.

"(Grand tintamarre.) Voilà, voilà, v'la, v'la, messieurs! Venez voir, venez voir, Mdlle. Rose, la femme colosse la plus étonnante du monde par la suavité de sa voix, la naïveté de ses traits, l'épaisseur de son mollet, l'expression spirituelle de ses yeux. Mdlle. est accompagnée par deux grands serpents."
"Lolotte, mon chou, couvre ton épaule: ne vois-tu pas ce grand nigaud Anglais qui te lorgne?"
"Tire la ficelle, ma femme, et montre à ces messieurs et dames les grandes étonnantes du temps de l'Empereur Napoléon le Grand!"

A bustling scene, full of diversity; all the fun and spirit being capitally hit off.

SCULPTURE.

1305. "Venus." Statue in marble. By E. Bandel. The goddess has a graceful figure, her head turned a little on one side, whilst she ties up her curly hair.

1306. "The Brothers' Little Pet. Children of Herbert Ingram, Esq." By A. Munro.

Nearest of blood should still be next in love,
And when I see these happy children playing
(While Willie wreathes his little sister Annie
With flowers, and Charlie kisses her soft cheeks),
I scarce can think that, in advancing life,
Coldness, unkindness, interest, or suspicion,
Will e'er divide that unity so sacred
Which nature bound at birth.
Sir Walter Scott.

A charming little group, in which the artist has shown equal taste and power of execution; and of which we present an Engraving.

1037. "The Maid of Saragossa—a Reminiscence of the Peninsular War, January, 1809." A very spirited, but somewhat theatrical figure.—"She is supposed (says the catalogue) to be on the ramparts. A lighted fusee is in her hand. She is about to fire a gun on the besiegers. A monk has just been killed by her side: catching up his crucifix, she incites the people to defend the walls." We give an Engraving of this production.

1308. "Night—a Statuette in Marble." By J. Thomas.

E'en silent night proclaims my soul immortal—
E'en silent night proclaims eternal day.

Another example of the face-veiling trick, not very successfully carried out.

1319. "Two Boys with a Pipe—a Group, Plaster." By F. Thrupp. A very clever little group. The elder displaying great intelligence in the use of the instrument, which the younger eagerly seeks to obtain from him.

(Continued on page 392.)

THE GREAT INDUSTRIAL EXHIBITION OF IRELAND.

BUT a few years since the Sister Isle was plunged in misery and degradation; her landed proprietors were ruined, and her people were crowding the work-houses or were dying of starvation. Little did we then think that after so short an interval the pleasing duty would devolve upon us of recording the efforts of the Irish people not only to rise superior to present difficulties, but to elevate their country to a position it had never before attained.

The great Irish Industrial Exhibition stands prominently forward as one of those many proofs of the progress of Ireland which might easily be adduced. It is true it owes its existence altogether to the patriotism of a single individual; but it is no less true that the particular state of the country almost invited an enterprise, which at any other period of her history would have terminated in disappointment.

Mr. William Dargan, even without any reference to his connection with the Exhibition, is one of the most remarkable men in Ireland. He commenced the world without capital, and has already constructed upwards of 600 miles of railways, besides nearly 100 miles of canals, embankments, tunnels, bridges, basins, and other works, in addition to those now in hand. Whilst his countrymen were declaring that Ireland was rapidly going to ruin, and were bent upon Repeal as the only panacea for her ills, Mr. Dargan pursued his own course, promoting industry by his example and by the employment he gave, and at the same time accumulating for himself a princely fortune.

Having amassed this large fortune in his native country, Mr. Dargan anxiously watched for an opportunity of conferring a great practical benefit upon his countrymen. He saw that prejudice was the principal obstacle to Ireland's improvement. British merchants, he remarked, were often more willing to embark their capital in distant lands than in the Sister Isle; and this feeling he justly referred to a want of unity and mutual interchange between the two countries. With a view to promote this feeling, he determined to found a great Industrial Exhibition in Ireland, upon terms the liberality of which have never been exceeded. He placed a sum of money in the hands of a special Executive Committee, consisting of the leading citizens of Dublin. He empowered them to erect a building for the forthcoming Exhibition, and to defray all the necessary expenses. The sum he placed at first in their hands amounted to £20,000, but he promised to advance any further sum they might require; and he imposed but one condition—a very necessary one in Ireland—that the begging-box should not be handed round. Before the Exhibition opened, the sums actually advanced by Mr. Dargan did not fall far short of £100,000. The conditions upon which he advanced the money were three: if the net profit at the close of the Exhibition were sufficient, he was to be repaid his advances, with five per cent interest; if they were insufficient, he alone was to bear the loss; if there were a surplus, after paying him, such surplus was to be at the disposal of the Committee.

As soon as the necessary arrangements were completed, the public were invited to send in designs for the Exhibition building. The first prize was awarded to Mr. J. Benson—from whose design, and under whose superintendence, the present building has been erected; and the second prize was awarded to Messrs. Deane and Woodward, of Cork, the eminent architects. The site selected for the building was the piece of ground known as Leinster-lawn, which the Right Hon. Sidney Herbert kindly consented to place at the disposal of the Committee. The Exhibition building presents a front to Merion-square of 300 feet. The main or centre feature of the elevation consists of a semi-circular projection, which forms the eastern termination of the central hall. This is a noble apartment of 425 feet in length, and 100 feet in height, covered by a semi-cylindrical roof upon trellis ribs, in one span of 100 feet. On each side of the central hall, and running parallel to it for the same length, are two halls 50 feet wide, with domed roofs, similar to that which covers the main nave of the building. The height from the floor to the roof of each of these halls is 65 feet. They are approached through passages from the central hall. In addition to these are four compartments of 25 feet wide, running the whole length of the building: two are placed between the central hall and the side halls, and two on each side of the latter, divided into sections of 25 feet square, forming convenient divisions for the purposes of classification. Over these compartments are spacious galleries, also running the length of the building, which not only afford increased space for exhibition, but form an agreeable promenade, from whence the effect of the three halls may be seen to great advantage. The ceiling is divided into panels by the trellis ribs, providing ample opportunity for effective decoration. Light is admitted from above in one unbroken and equally distributed body. There are external galleries, which form attractive features, and will be useful in providing access to the roof for repairs, &c. The termination of each of the principal roofs to the east and west is semi-spherical, giving strength as well as effect.

There are three principal entrances to the building from Merion-square, under a range of verandahs. In the interior the roof is painted light blue, and the ribs are buff, picked out with scarlet. On entering the main hall a splendid organ faces the visitor. This fine instrument is the third largest in the empire, and was built four years ago by Mr. Telford, of Dublin, for Abingdon College, Oxford. The Committee having made many unsuccessful efforts to procure an organ of sufficient tone and power, at last deputed Mr. Deane, the secretary, and Mr. Telford, to wait upon the Rev. Mr. Heathcote, the Warden of Abingdon College, to request the college authorities to lend it for such time as the Exhibition should continue open, to which they most generously consented. The roof of the central hall rests upon semicircular ribs, or arches of wood, each weighing something more than seven tons, and of 100 feet diameter. These ribs rest upon massive iron pillars forty feet high, which run along the whole length of the central hall, at equal distances, coupled, and the effect of which is very striking. The plan has been carefully inspected and approved by the well-known names of Messrs. Peter Fairbairn, of Manchester; Manon, of Belfast; Hemans, engineer of the Irish Midland Great Western Railway, and several other distinguished engineers: and there can be little doubt but that timber will be more extensively used than hitherto for the future in works of a similar kind.

The principal portions of the building consist of the Grand Central Hall, and the Northern and Southern Halls, and the Fine Arts Court, and Machinery Court. The Central Hall is filled with articles nearly similar to those that occupied the nave of the Crystal Palace; but all the goods are not yet distributed, as nearly the entire of the available space in the Central Hall was required for the ceremony of the inauguration. Two rows of statues, which we shall have occasion to notice more minutely, range along the sides. Among the other conspicuous objects is Chance's Lighthouse, which stands almost in the centre of the upper part of the hall; and which, in addition to being an interesting object of exhibition, will also fill the important function of lighting the building at night. The centre of the hall is occupied by an unsightly erection of cast-iron, belonging to the Colebrookdale Company, and probably intended for a summer-house in a pleasure-garden; but, certainly, as it stands at present, it is anything but elegant. The interior of this erection contains several grates and other metal works of no small merit. A singular-looking glass case, the sides supported by palm-trees of bronze, contains specimens of Price's patent candles, and forms a very characteristic object. Grubb's telescope and several other ungainly-looking articles, and large glass cases, &c., occupy the other most prominent places in the Central Hall, of which they completely mar the effect. Here, also, the famed Irish poplins are displayed, and several looms may be seen busily at work.

In the Northern Hall are exhibited all the textile fabrics. From its proximity to the Machinery Court, it also contains several small machines of various descriptions at work. This hall also contains leather, in all its stages of manufacture, hardware, manufactures from mineral substances, and raw materials. The Southern Hall contains generally the productions from France, Belgium, a few from America, Prussia, India, and China.

The Northern Galleries contain a very fine collection of glass and china, lace, embroidery, sewed muslin, &c.—branches of industry in which Ireland has made very creditable progress.

The Southern Gallery contains the philosophical, surgical, and other instruments; models of vessels, and naval mechanism; articles connected with civil engineering; wearing apparel, musical instruments, and miscellaneous goods.

The Machinery Court contains, as its name implies, the principal articles of that class exhibited. A fine steam-engine, of forty-horse power, acts upon a shaft of 300 feet in length, which runs down the centre of the Machinery Court. To this shaft is attached the driving machinery, which puts in motion the majority of machines, &c., at work in the building; and pipes connected with the boiler of this engine convey steam to the various machines requiring it. This splendid steam-engine is supplied to the Exhibition by Mr. Fairbairn, of Manchester, the eminent engineer. A steam-engine of the same power, from Messrs. Gren-

don and Co., of Belfast, is also erected in the same court. This engine will be principally employed in pumping up water to two large cisterns, erected upon the roofs of the galleries, and each capable of containing 30,000 cubic feet of water, to supply the various fountains, &c., throughout the building.

At the opposite side of the Palace; and in a hall, similar in its position and proportions, is the Fine Arts Court. This is one of the most novel and beautiful features in the Dublin Exhibition. In the Crystal Palace paintings were not admitted as works of art, but only as illustrative of certain processes; nor was this very necessary in England, where so many splendid public galleries and private collections existed, many of them open to the public; but in Dublin the case is different; for the country that has given birth to Moore, M'Dowd, Hogan, West, MacLise, Danby, and a number of other names equally distinguished, cannot boast of a single national collection, however humble. Every day the fine arts are becoming more intimately connected with the practical purposes of life; and a collection of the products of industry would have been very incomplete without a display of some of those masterpieces of genius from which the merely useful borrows all its elegance and grace. Accordingly the Committee determined to allocate a separate hall to the fine arts; and we are gratified to say that, beyond all question, their efforts to assemble together the *chef-d'œuvres* of modern and ancient masters have proved eminently successful. It is only necessary, as a guarantee for this statement, to mention the names of some of those whose works grace the walls of the Fine Arts Court: Cuypp, Titian, Murillo, Rembrandt, Hogarth, Eastlake, Etty, Danby, West, Cooper, Pyne, Stanfield, Mulready, MacLise, Landseer, and a number of other distinguished masters, whose works will presently require a more distinct notice at our hands.

The building also contains spacious refreshment rooms, courts for the exhibition of carriages, of furniture, of agricultural implements, and of antiquities; and several other apartments for various purposes.

The structure was commenced upon the 19th of August last, and was completed and opened to the public upon Thursday, the 12th inst. When we take into account the extent of the building, the ground space of which exceeds 265,000 square feet, it is impossible to withhold our admiration at the manner in which the works were conducted—more particularly when we remember that this gigantic work was completed in so short a time in a country hitherto almost altogether a stranger to such enterprises.

Next week we shall illustrate the ceremony of opening the Exhibition.

DOMESTIC ARCHITECTURE OF THE MIDDLE AGES.

A VALUABLE addition to artistic literature has just appeared in a handsome volume, entitled "Some Account of Domestic Architecture in England, from Edward I. to Richard II., with Notices of Foreign Examples, and numerous Illustrations of existing Remains, from Original Drawings." By the Editor of the "Glossary of Architecture," being a continuation of the work whose first volume was produced by the late Mr. Hudson Turner. The author of the present portion informs us that he "has travelled many hundred miles, never being contented to take from other sources anything which he had the opportunity of verifying for himself." There cannot be a better assurance of accuracy than the latter precaution, and we have here unmistakable evidence of this painstaking zeal.

The period comprehended in this volume is the most important in the history of the art. The reign of Edward I. was one of the most brilliant and flourishing epochs in the whole career of England: at home the people enjoyed peace and prosperity, and rapidly progressed in civilisation; abroad, some of the finest provinces in France owed obedience to the English Crown; they prospered under its rule, and Edward laboured to introduce and encourage the arts in England by bringing over choice workmen and artists from France. A marked change in the style of architecture took place, and the new style, though of French origin, was brought to greater perfection in England; as we see in the window-tracery in geometrical forms, which originally appeared in France, but, when introduced into England, soon took root, and flourished in a wonderful degree. Simultaneously with the rapid development of Ecclesiastical architecture, similar progress was made in Domestic buildings; not only were the halls enriched by the introduction of the new style of windows, but the plans of the houses themselves were improved, and the number of offices increased.

The reigns of the Second and Third Edwards are scarcely less distinguished in the annals of architecture than that of the First; and there is abundant evidence that these Monarchs took a warm interest in the progress of Domestic Architecture. The favours, the honours, and the emoluments heaped upon William of Wykeham by Edward III., were chiefly earned by his skill as an architect displayed in building the Royal Palace at Windsor. The three reigns combined are called by some antiquaries the Edwardian period; which certainly comprises the most brilliant and glorious epoch in the whole history of the art. It was exactly for this period, and no longer, that the Decorated style prevailed; in other words, the art was then in the highest state of perfection; and immediately afterwards it began to decline. The Domestic Architecture of this epoch is scarcely less worthy of attention than the Ecclesiastical: considered as mere masonry, it is impossible to surpass the accuracy, the firmness, the high finish of the work; and the sculpture is equally beautiful. Nor was the skill of the architect behind that of his workmen; the admirable manner in which the plans and designs are arranged, and the ingenuity with which difficulties are overcome, may be equalled, but cannot be surpassed.

In the reign of Richard II. the decline had scarcely commenced, as shown in the Colleges of Wykeham, the roof of Westminster-hall, and many other structures. But here an overlapping of styles must be looked for; and, just as, in the reign of Edward I., the Early English and Decorated styles are singularly intermingled; so it is, in the time of Richard II., with the Decorated and the Perpendicular. The existing remains of the fourteenth century are more numerous than those of the preceding periods; and many of the houses magnificently testify to the wealth of their owners. The bishops' palaces at Wells, Lincoln, St. David's, Southwell, and Norwich, are among the most important examples, as are also the houses and castles of the nobility. Penshurst has a glorious hall of the time of Edward II., and some other parts of the same period. Town-houses of the fourteenth century in England are remarkably deficient, owing, no doubt, to their being usually built of wood, and so frequently destroyed by fire; but this deficiency is abundantly supplied by the English towns in France, mostly founded by Edward I., to which a chapter of the present work is specially devoted.

The documentary evidence of the period is abundant: building accounts are more numerous, and better preserved than at any preceding time; the descriptive poems of Chaucer, and the sparkling chronicles of Froissart, impart a literary charm to the elucidation of the subject; and at the commencement of the century we have inventories taken from the lands and houses of the suppressed order of the Templars. Whatever variations there may have been in the plans of houses during this epoch, it is quite certain that the long chamber, or hall, was still a prominent feature in every building, even in farm-houses. Thus in the reign of Edward III., a large sale took place of certain unnecessary houses in the King's manors of Folly-John, Winkfield, Ascot, New Windsor, Old Windsor, Slough, and Eton, under the superintendence of William of Wykeham, then clerk of the works at Windsor. Master William sold to one William de Combe, one of the King's cooks, "a hall with two chambers annexed, a granary, with a gateway overlooking it, a stable and two barns," in the manor of New Windsor.

Here it may be interesting to quote an outline of a mansion of the period:—

The hall sometimes occupied the whole height of the house, sometimes had a low ground story under it. The wings were commonly of two stories only, the cellar below and the solar over it. In other instances they form towers of three or four stories. The other buildings for offices and stables were so arranged as to form either a perfect quadrangle or three sides of a quadrangle, with the hall in the centre of the principal front, and the gate-house in the centre of the open side opposite to it. These outbuildings were frequently of wood, and sometimes the hall also. The whole was surrounded by a moat, usually enclosing a quadrangular space, whether the whole of the space was occupied by buildings or not. Sometimes, as at the Mote, Ightham, it actually washed the outer walls of the house and offices; in other instances, as at Penshurst, there is a space between the moat and the buildings; in such cases there was always a wall, or a mound and palisading immediately within the moat, to enclose the baileys or court-yards. The entrance was protected by a gate-house, with a portcullis and drawbridge. From the disturbed state of the times, every house of importance was fortified; and it was necessary to obtain from the Crown a license to crenellate or fortify, before any house, at least any manor-house or gentleman's house, could be built. It is sometimes not easy to distinguish between a fortified dwelling-house and a castle or fortress, which generally had habitable parts, such as Caernarvon and Caerphilly, and the other Welsh castles which partake of both characters, though certainly belonging rather to the class of castles than of houses. On the other hand, many dwelling-houses in the border counties were so strongly fortified as to be hardly distinguished from them, and yet do not

lose their character of dwelling-houses, of which class Brougham Castle is a fine example.

Houses with towers attached to them, as places of security, or a mark of rank, are of this transition century. In the border-counties these are called Pele towers, and they answered the same purpose as the keep of a castle—the strongest point for the last desperate defence. The ground-room was vaulted, the staircase in the thickness of the wall, and the two upper stories had wooden floors and roof. There is a very perfect specimen of a small Pele tower of the time of Edward I., at Corbridge, in Northumberland; the whole of the walls being original and entire, the roof and floor only having been destroyed. Tower-built houses are of a distinct class: they consist of a central tower, with four turrets, one at each corner; these turrets being large enough to contain—one, bedroom; another, offices; the third, closets; and the fourth, the principal staircase. Dacre Castle, Cumberland, and Langley Castle, Northumberland, are good examples of this class; which, however, are not confined to the border-counties, as seen in Nunney Castle, Somerset. The magnificent brick house of Tattershall, in Lincolnshire, of a later period, is also on this plan. These tower-built houses were generally surrounded by moats, like other manor-houses; and were sometimes defended by a wall within the moat, with a gate-house, portcullis, and drawbridge; but in other instances by wooden palisades only. The offices were frequently of wood, as in all castles and large houses of this period. The country-house, whether of the great baron or of the more humble squire, still partakes of the castellated character, in its battlements and towers, bridge and barbican—a picturesque group in the landscape; but, on a closer examination, the domestic features become apparent. In the stronger fortresses, however, the domestic portions have sometimes a semi-military character, as in the kitchen of Raby Castle, which is in itself a strongly-fortified tower, with the louvre at the top of the vault in the form of a turret.

We have mentioned wooden palisades as the defence of the moat; and they are continually so represented in the illuminations of manuscripts of the period, as in one of the "Romance of San Graal and the Round Table," in the British Museum, which bears the date of 1316. Again, in a "Roll of Expenses of King Edward I., at Rhuddlan Castle," we find "for seven empty casks for the paling for the bridge, 7s. 1d." The reader may smile at the association, when he is reminded that the staves of casks are often used in fencing the suburban gardens of our own time.

The chief reliance seems, however, to have been upon the wide and deep moat, which continued as a protection to the manor-house until the time of Elizabeth, or later. The moat often remains when the house has disappeared, as in the palace of Richard, King of the Romans, at Beckley, in Oxfordshire, of which no other vestige remains to mark the site, beyond the uneven ground where the grass has grown over the ruins; and in the village of Appleton Berkshire, the moats of the three manor-houses still exist, or may be distinctly traced. "The Mote," near Ightham, in Kent, has a hall and some other parts of this period.

At the beginning of the century the only edifices really entitled to the name of castles were fortresses built in the Norman period, but rendered habitable for ordinary use by the construction of additional buildings; when the old keep was deserted for the more recent habitations reared within its enclosures or baileys. The Norman keep was, however, sometimes refitted and adapted to the improved style of living of the period; as at Brougham Castle, where the upper story, with its oratory, and the whole of the interior walls, are of the fourteenth century. As we advance into the century, examples arise of castellated buildings erected by private individuals, both for domestic purposes, and for military defence. The castle of Newcastle-on-Tyne, with its "King's lodgings," is an important example. The same arrangement exists in Bamborough Castle, where is an Edwardian house in the courtyard, quite distinct from the Norman keep; as also in Carlisle Castle.

Illuminated MSS. of the fourteenth century show us truthfully, in architectural details, the external features of the houses in towns during this period, with their gables and crockets—barge-boards, richly carved. Cylindrical chimneys and their jointed masonry, are shown; and the roofs have a somewhat lower pitch than hitherto, and are occasionally covered with oblong instead of oval tiles. Wooden porches, generally painted, and porch-like projections over the windows, are common; and the town house has its windows protected by shutters, projecting externally, attached by hinges to the transoms. The gable-ends, it should have been remarked, are not unfrequently drawn with corbie-steps, borrowed from the Flemish street architecture of the period. "That corbie-tables should be so common in Scotland is accounted for by the close alliance between that country and France up to the period of the union of the crowns: to this day many of the street cries of the good town of Edinburgh are of pure French origin."

The subject of external decoration of houses would lead us far and wide; but it will be remembered how jealous, in earlier times, the citizens of London were of the exterior of their habitations, and how much they objected to the introduction of coal for fuel. They were compelled by their magistrates to whitewash even the thatches of their houses—a precaution against fire, observed to this day in Wales, where plastered thatches are common. When coal became the ordinary fuel, instead of wood, in the fourteenth century, the white walls of their dwelling-houses suffered by the change; and it is reasonable to suppose that the scrupulous citizens resorted to those means of beautifying the exterior of their dwellings, which had been in use among the wealthy for more than two centuries before.

From the accounts of the works at Windsor Castle, in the time of Edward III., preserved in the Record Office at Carlton Ride, it is evident that parts of the new buildings were painted externally. Thus we find, in 1366, mention of several colours and varnish and gold leaf, for painting and decorating the Round Tower, Rose Tower, or La Rose, in imitation of the flower from which it was named. The materials were white lead, verdigris, red lead, vermilion, brown and blue, &c. The metal work was then executed on the spot, and forges and furnaces were built for the smiths and plumbers. Coal had already been found more efficient fuel than wood; but it could not be procured from London, and the King's master of the works was compelled to buy a cargo of coal at the pit-mouth in the county of Durham; and the greater part of a cargo was often thrown overboard during "a mighty tempest at sea." Within a page the author narrates the voyage of a ship chartered to carry coals for the works at Windsor in 1367; curious enough, at this time, when thousands of vessels and many miles of inland railway are daily engaged in bringing this important necessary of life to the capital.

The custom of painting the outsides of houses in gay colours, as red, green, or blue, still common in some parts of Holland—as in the villages of Broek and Saardam, a few miles from Amsterdam—is, in all probability, the continuation of a custom of the middle ages; which we trace also in Lancashire and Cheshire, where timber houses abound, and the timbers are usually painted black, and the interstices white, with extremely picturesque effect.

Timber houses of the fourteenth century are, however, fast disappearing. The hall at Malvern, a fine specimen, has been wantonly destroyed within these few years; Bagliley Hall, Cheshire, a rare example, still exists, though in sad neglect and mutilation. Of the numerous other timber houses of Lancashire and Cheshire, the great majority are of the time of Elizabeth or James I., or later; and, though the use of cusped timbers, pierced trefoils, and quatrefoils, gives them at first sight an earlier appearance, the earliest are of the time of Henry VII. There are many beautiful and perfect specimens of Elizabethan work, of which, perhaps, Speke Hall, near Liverpool, is one of the most perfect. In the time of Elizabeth and James I. the woodwork of the fourteenth century was frequently imitated, but very clumsily; though occasionally it is difficult to decide whether they are merely imitations, or old materials used up again, which was always a common practice.

Such is an outline of the period of the art illustrated in the work before us. The author then proceeds to detail the Hall, with its open timber roof, often richly ornamented; its windows, the glass of which was not considered a fixture until the reign of Henry VIII.; its fire on the middle hearth, continued in many college halls in Oxford and Cambridge until about 1820, and in Westminster College hall until 1850; the arrangement of the dais, or high table; the screens and lavatory—the latter richly sculptured; and the embellished walls, of which the Painted Chamber at Westminster was a fine example; the tapestry; and furniture—consisting of boards laid across trestles for tables, benches, a few chairs; the reeredos, or central hearth; a few pots and mugs, &c. The dining-table at which the lord and his dependants sat down together to dinner, at ten or eleven in the morning, is then described, with its plate and garniture, festal customs, &c. The chambers and offices of the mansion are then illustrated with many a picture in little of mediæval manners. To these succeeds a chapter on Towns; another of Existing Remains, classed in counties; and of Foreign Examples, in France, Flanders, Germany, and Italy. The engravings on wood and copper have been carefully selected with a view to the illustration of the subject, principally from existing remains. As an example of the author's scrupulous accuracy, we may instance that he has not met with any louvre remaining of the period here treated of; but he has engraved that on Westminster Hall, which is an exact copy of the original one erected towards the end of the 14th century.

LITERATURE.

HISTORY OF THE PROTESTANTS OF FRANCE FROM THE COMMENCEMENT OF THE REFORMATION TO THE PRESENT TIME. Translated from the French of G. DE FÉLICE, D.D., Professor of Theology at Montauban. Two volumes. London: Longman and Co.

The religious wars of France have frequently been written, and in various memoirs ample materials may be found to illustrate this interesting portion of history; but the records of French Protestantism, from the dawn of the Reformation to our days, had never been printed in a continuous form till the appearance of the present volumes. In this point of view Dr. Félice has supplied a desideratum in modern literature. He states, that "the plan at first contemplated was far more extended than that which has been actually followed;" and in another passage he observes, that "the general histories of France, with which we suppose the majority of our readers to be acquainted, have furnished us with the means of abridging ours." An author has certainly a right to pursue his own method, but criticism has an equal right to determine whether he has exercised a sound judgment in his choice; and we are bound to say that the execution of this work is, in many respects, unsatisfactory. It is too rapid, too meagre; a mere outline, indicating the march of events, without sufficiently explaining their causes or their results. It more nearly resembles a chronology than a history. These are the defects of the method adopted, and it is to be lamented that the author has abandoned his original design, for excessive brevity is as great a fault as redundancy. However, the work has its merits: it contains generous sentiments and shrewd remarks; its tone is liberal and dignified; and the spirit of the times, and of the leading personages who figured in them, is frequently portrayed with a vigorous pencil. These touches alone give a charm to the book.

The doctrines of the Reformation were introduced into France about the commencement of the sixteenth century, during the reign of Francis I. Meaux was the first city in which they gained a footing, and, according to Dr. Félice, Jacques Lefevre and Guillaume Farel were its first apostles. They were soon joined by Guillaume Briconnet, Count de Montbrun, Bishop of the diocese. Their sole authority was the four Gospels, published in French. These were sent to Margaret de Valois, sister to Francis I., who took the reformers under her protection. The King himself had no fixed principles of religion, regarding all modes of faith with equal indifference; but, two years after Luther had denied the infallibility of the Church of Rome, the Faculty of Theology at Paris denounced the new opinions, and, in 1521, the Sorbonne published their famous condemnation of the Lutheran heresy. If Francis had any views whatever of Christianity, they were political; for he certainly favoured the Protestants of Germany, because he hated the King of Spain, their most bitter enemy; and our author observes, "that he never knew what he was, or what he wished, in matters of religion." Brantôme relates that the Constable, De Montmorency, conversing with the King on the most effectual mode of extirpating heresy, made no scruple of saying, "that his Majesty should begin with the Court and his own relations," naming his sister as one of the most dangerous; to which Francis replied, "Speak no more of her: she loves me too well not to believe what I believe; nor will she ever adopt a creed incompatible with the dignity and safety of my throne." Yet he is reported to have said, that, "if he thought the blood in his own arm was tainted with the Lutheran heresy, he would order it to be cut off." Of the Chancellor, Antoine Duprat—created a Cardinal for having degraded his country, and who had amassed enormous wealth by the sale of benefices, but built an additional ward for the sick at the Hôtel Dieu—Francis sarcastically said, "It must be a very large one, if it is to contain all the poor he has made." It was, however, under his reign that the massacre of the Vaudois was perpetrated; and for this he has been severely censured; but all the historians admit that his orders were cruelly exceeded; and that, on his death-bed, he commanded his son to punish the assassins. Dr. Félice gives an interesting sketch of the Vaudois, whom he describes as containing a population of about 18,000 souls, who had dwelt for three centuries in Provence: they found the land sterile, and brought it into the highest state of culture. They built several towns and villages. Their morals were pure; they only swore in a court of justice, never blasphemed; and, what deserves special mention in their history, they "caused the first edition of the Bible in the French language, translated by Robert Ovetian, to be printed at Neuchâtel." These industrious people were absolutely exterminated by Baron D'Oppede. "At Merindol," says our author, "but one poor idiot remained, who had promised a soldier two crowns for his ransom. D'Oppede gave them out of his own purse, to get rid of the miserable creature; and having had him tied to a mulberry-tree, he shot him with an arquebuse." Another incident paints the character of this military butcher, whose bigotry made him a disgrace to the profession of arms. Many of his prisoners begged to depart with only a change of linen. "I know," said he in reply, "what is my duty towards those of Merindol and such as they; I shall send them to dwell in the infernal regions, them and their children." Let it not be supposed that such crimes were personal to Oppede; far from it, he only enforced the orders of the Parliament of Aix, which had ordered the houses in Merindol to be burnt and razed to the ground, the fruit-trees torn up, and the place rendered uninhabitable; and further forbade any one, on pain of death, giving the inhabitants either shelter or food.

Every one knows that John Calvin was the apostle of France, as Luther was of Germany. His "Institutes of the Christian Religion," published in 1536, became the text-book of the reformers, and the most powerful of preachers. Dr. Félice can see no fault in his hero, and even excuses his share in the horrible murder of Servetus. "It is not Calvin," says the Doctor "who reared the pile for Michael Servetus; it was the whole sixteenth century." But, even if we bring in this accomplice, it is certain that Calvin applied the torch to the pile. This is so bold a defence of intolerance that, in justice to Dr. Félice, we must place before our readers his vindication of the French reformer:—

First, Servetus was no ordinary heretic; he was a daring Pantheist, who outraged the creeds of all the great Christian communions, by saying that three persons in one God was a Cerberus, a monster with three heads. Secondly, he had already been condemned by the Catholic doctors at Vienne, in Dauphiny. Thirdly, the affair was judged, not by Calvin but by the magistrates of Geneva; and if it be objected that his opinion necessarily influenced their decision, we ought to remember that the councils of the other reformed Cantons of Switzerland unanimously approved of the sentence. Fourthly and lastly, it was of the last importance for the Reformation to separate its cause entirely from that of an infidel like Servetus. The Catholic Church, which now blames Calvin for having had a share in his condemnation, would have blamed him far more loudly in the sixteenth century had he solicited on his behalf a verdict of acquittal.

This vindication will, we believe, find no approving response in England. Calvin claimed liberty of conscience for himself, and denied it to his opponent; and while he condemned the Romish priests for murdering his own disciples, he consigned a rival teacher to the flames. This is the simple state of the case, and no sophism can wipe the foul stain from the memory of the French reformer.

The historic periods into which this work may be divided are easily classified. The first ranges from the first propagation of the reformed opinions to the peace of Vervins, in 1598, when Henry IV., having conquered the League, was firmly seated on the throne of his ancestors. This is the warlike epoch of the Guises and the Colignys, and of the atrocious Massacre of St. Bartholomew. The second extends from the promulgation of the Edict of Nantes to the conquest of La Rochelle by Cardinal Richelieu, in which the Duke of Bouillon, De Rohan, and Duplessis Mornay, were the leading men among the reformers. The third ranges from the fall of La Rochelle to the Revocation of the Edict of Nantes, in which we view the intrigues and machinations of the Jesuits, their disputes with the Jansenists, the first dragonades in Poitou and Bern, and the gradual extinction of religious liberty. This is the epoch of the hypocritical Madame de Maintenon, of the mental feebleness of Louis XIV., of the cunning and cruel Le Tellier, and of the brutal and unprincipled Louvois; but it is somewhat redeemed from these infamies by Arnauld and Nicole, Pascal, Bossuet, and Fénelon. The fourth epoch extends to the Edict of Toleration in 1787, and is illustrated by the fame of the great Protestant writers, such as Basnage and Beausobre, the affair of Calas, in which Voltaire behaved so nobly; the heroic resistance of La Chalotais, and the influence of the Encyclopedists in preparing the revolution. The last period, commencing with that memorable event, is continued down even to the *coup d'état* of Louis Napoleon.

The transition periods of history are perhaps the most interesting and most exciting. It is then that the human mind displays all its energies,

and urges society to advance from a lower to a higher degree of civilisation. It is then that virtue is displayed in its most heroic forms, and vice exhibits its most odious features. In reference to that transition period which shook the authority of Rome, and laid the foundations of the reformed code, we clearly observe that the old Church fell from its internal corruptions as much as from the blows of its external enemies. At the assembly of the Notables at Fontainebleau, held in 1660, with a view to reconcile the discords which threatened civil war, Jean de Montluc, Bishop of Valence, made a remarkable speech, which paints the epoch and the degraded condition of the Church. His testimony is unimpeachable, as he was compelled reluctantly to denounce his own order. We give some extracts:—

The Bishops—for the most part, I mean—have been idle, having no fear of the account they have to give to God of the flock they have undertaken the oversight of; their greatest care has been how to secure their revenues and squander them in foolish and scandalous extravagance. Thus forty of them have been seen residing in Paris while their dioceses were in a blaze; and, at the same time the bishoprics have been filled by minors and by ignorant persons, who had neither the will nor the knowledge requisite to perform the duties of the office. The ministers of this sect have not failed to point this out to those who would listen to them. The *curés* are avaricious, ignorant, busied about anything rather than their duty, and most of them have got their livings by illegal means. And at a time when we had need to call to our aid men of learning, virtue, and zeal, for every two crowns we have sent to Rome they have sent us back as many *curés*. The Cardinals and Bishops make no scruples of inducting into benefices their *maitres d'hôtel*; and, what is worse, their very valets, cooks, barbers, and lawyers. The inferior priests, by their avarice, ignorance, and dissolute lives, have rendered themselves odious and contemptible to everybody. These are the good remedies that have been adopted to procure the peace of the Church!

Montluc pointed out reforms. One was to have "sermons preached daily before the King, the Queen, and the Lords of the Court; and to replace the vain songs of the maids of honour by the psalms of David." But this was not palatable to a corrupt age. Here is a sketch of morals under the Royal house of Valois, and explains why the advice of the good and zealous bishop was treated with ridicule and scorn:—

The Cardinal of Lorraine (says Dr. Félice), and most of the prelates, outraged all the rules of decorum. The Duke of Guise had returned from a night of debauchery when he was assassinated. Margaret of Valois, the Princess de Condé, the Duchesses of Nemours, Guise, Montpensier, and Nevers, led a life of impurity. Two of these ladies, after their lovers had been beheaded, had their heads brought to them, which they kissed, and then embalmed and kept as relics. The manner in which the Duchess of Montpensier, sister to Henry of Guise, preserved the arm of Jacques Clément is well known. Everywhere there was a disgusting combination of blood and superstition. The great Lords retained assassins and duellists in their pay, who fought with and killed each other for pastime, without remorse or pity, being pitted against each other daily—two and two, four and four, and even by the hundred. It was as easy, at that time, to get the address of an assassin, or a poisoner, as it is now-a-days to obtain that of an innkeeper. To complete the picture, we will merely add that the regicide, Jacques Clément, was canonised in all the pulpits as the blessed son of St. Dominic, the holy martyr of Jesus Christ. His portrait was set upon the tarsi, with these words:—"St. James Clément, pray for us." When his mother came to Paris, the monks applied to her the words of the Gospel:—"Blessed is the womb which bare thee, and the paps which thou hast sucked;" and Pope Sixtus V., to complete the infamy, declared, in full consistory, that the martyrdom of Jacques Clément was comparable, in its bearings on the salvation of the world, with the incarnation and resurrection of Jesus Christ.

This Jacques Clément, our readers are aware, was the assassin of Henry III. The Protestants were persecuted by Louis XIV. that the courtiers might get hold of their confiscated estates at a cheap rate; and, thus, religious zeal was the pretext for indulging avarice. Madame de Maintenon thus wrote to her brother, who was to receive a gratification of 108,000*fr.*:—

I beg you to employ the money you are going to receive advantageously. Estates in Poitou are going for nothing. The desolation of the Huguenots will cause still more to be sold. You may easily establish yourself handsomely in Poitou.

Dr. Félice gives a heart-rending account of the horrors that ensued on the Revocation of the Edict of Nantes—the emigration of the people, loss of their property, and the sufferings they endured. The narrative of the war of the Camisards is well related; and the biographical sketches of the refugee pastors form an interesting chapter. Descending to later times, we see the efforts made by Turgot, the Baron de Breteuil, and Malherbes, to persuade Louis XVI. to correct the monstrous injustice of Louis XIV.; and Lafayette, returned from the American War of Independence, aided their generous endeavours. The Edict of Toleration received the Royal signature in 1787; but it was a very partial measure, for the first article enacted "That the Catholic, Apostolic, and Romish Church shall continue to enjoy alone the right of public worship in our kingdom." This exclusiveness was not put an end to by the Constituent Assembly in 1789; for, though Article XVIII. was intended to secure liberty of conscience and worship, yet an amended clause was carried in the following terms: "No one shall be disquieted on account of his opinions, even religious ones, provided that the manifestation of them does not disturb the public order by law established." However, the Constitution of 1791 removed all difficulties in these terms: "The Constitution guarantees to every man the exercise of that religious worship to which he is attached."

Here we must close our remarks, for we live too near the times which are treated of in the concluding chapters to comment on them with the strict impartiality and unbiassed judgment that historic truth demands.

LORENZO BENONI; or, Passages in the Life of an Italian. Edited by a Friend. Edinburgh: Constable and Co. London: Hamilton, Adams, and Co. 1853.

In one passage of this amazingly clever volume, the author quotes Manzoni's word for describing the human mind—*guazzabuglio*—a jumble of many things. That is just what his own book is. We proceed to speak of it with mixed and conflicting feelings—and these occasioned by what some of our readers may not improbably regard as a very secondary and trivial defect, running blent, like an inferior strand or thread through a woof of great general beauty. The defect to which we allude is that of self-sufficiency. Whatever talents the writer may possess he has the further gift or light to see them, and to know them, without the art to conceal this rampant consciousness—and, indeed, to all appearance, without the desire. He is a man of no small endowments, whoever he may be; but he is too solicitous to impress this from the very outset upon his reader's mind. His account of his school-days, at an excellent establishment in Genoa, is by no means the least interesting part of his rather discursive and fragmentary autobiography. But this account is peculiarly defaced by the blemish we have mentioned—a provoking and, if we may so speak, almost insolent vanity. The prizes and honours he obtained are woven with considerable art into a pleasing and even exciting narrative; but not with so much art as to forbid or rebuke the suspicion that an uncontrollable sense of self-importance was the uppermost feeling in the author's bosom. He comes before us, we imagine, anonymously (for doubtless *Benoni* is an assumed patronymic); and therefore what design of puffery, it may be asked, could be propose to himself? We answer, first, that if the several charming qualities of his production bear it into popularity, its paternity is still easy to assert at any time; and, secondly, that it is not of any formal plan of inditing his own panegyric that we accuse this contributor to our miscellaneous literature, but rather of instinctive, inherent, and habitual self-admiration. The unfortunate adherent of an unsuccessful and calamitous attempt at revolution, leaving no traces of abiding influence in his country's history, ought not, perhaps, in fairness, to be compared to an author who had deeded of his own to tell which shook the civilised world at the time, and will not be forgotten in any age. But, on the other hand, if, in one sense, it would be absurd to ask the perfection of "Caesar's Commentaries," in every work which professes to give "*passages in the life*" of its writer, yet it is not absurd to remind him of the surpassing modesty of that wondrous production. It is curious that, while secondary ability seems in general to be prone to the art and adroit in the practice of *se faire valoir*, genius of the highest order alone knows how to apply the great rule of *se effacer*. In the one case the reader says, "What a clever fellow he considered himself!" In the other, "What an able man he was!" There is manner in the literary as well as in the social deportment and bearing; and every eye turns away with a sort of perversity from him who seems to think "how much I am capable of doing," to fix himself on him who does much without appearing to remember himself at all. When we sit down to record the ineffectual or obscure incidents of a mis-carried conspiracy and a baffled career, we may afford to be, at least, as humble as he who relates the chief events of an age in which he was himself the foremost performer. Still, within certain limits, egotism—provided it be not defiant or swaggering egotism—is the life

of an autobiographical work; and we should be sorry to attach to much importance to the imperfection which disfigures "*Lorenzo Benoni's Reminiscences*."

Let us now try, as briefly as may be, to give the reader a just and full idea of what this work is, and of what it is not. In the first place, it is neither a novel nor a biography; it is not a complete story, either true or fictitious, conveying the whole of any given subject. The interesting, exciting, or suggestive portions of the life in question are alone treated: all that is dull is omitted. This affords an advantage to the author, of which he avails himself with vigour. On the other hand, the episodic character of the narrative is felt the less, because there are the same hero and chief personages throughout; and because the writer knows how to advance from one epoch to another with great lightness, ease, and dexterity. He has it in his power not only what topics to treat, but what to leave out altogether; what to pass over briefly, and what to expand with some preference and care. In giving effect to these opportunities, he displays remarkable judgment, as well as execution. We get the richness, and fruit, and bloom of each spot, and are then led on elsewhere; our guide never either deviating into dreary matters, or loitering an instant too long even among the most interesting. We have seldom read a light narrative in which there was so successful care taken not to bore us. One point excites our curiosity. Is this book really written by an Italian in the English of which it consists? for a translation we can hardly suppose it to be; it reads to us as though the writer had thought at first hand in our language. If he be a foreigner, no such mastery of the idiom or display of style can be found in any English production, not written by an English person, since the time of De Lolme. To be sure, this is a less important literary labour—a work the object of which is almost wholly to amuse.

Another question, which we cannot resolve to our own satisfaction, is whether these "*Passages in the Life of an Italian*" be fictitious or matter-of-fact. They profess indirectly to be true, and in some parts bear a most striking impress of reality. You frequently say to yourself "that point is remembered, not imagined; there may be some exaggeration, some colouring, but a thing of the kind evidently did occur." On the opposite hand, however, are scenes and incidents which give a different impression; and there is, besides, so profuse an abundance of coincidences and other startling and marvellous circumstances, that it is hard not to suspect them to be the invention of an ingenious and lively fancy. If not, then Lorenzo Benoni was well justified in writing this book; for few have had a life like his. The story wants a serious interest in the sense in which even a novel ought to have a serious interest; but it is exceedingly entertaining, and managed by the writer with much literary ability. He narrates well; yet his narrative powers are inferior to those which he displays in dialogue; and both, perhaps, yield to his gift for appreciating character and describing it. In this sort of literary portrait-painting he is excellent; and his book is a gallery of likenesses such as require no authentication. We cannot speak so highly about the soundness of the occasional opinions which the author risks; and we are disgusted by the blundering dippancy betrayed in such expressions as "*Shakespeare or Schiller*." Two names, between which there is no sort of equality, mentioned like equivalent values in Algebra!

We have already mentioned with commendation the style of the work; supposing the writer to be a foreigner, the English is extraordinarily rare and genuine. Now and then a slovenly sentence occurs. For example: "I concealed my deep vexation under an appearance of forced gaiety, and continued the whole day to cut up with the most biting jokes the famous deputation of geese, as I called them." Here Lorenzo fails to express what was, we presume, his meaning. "An appearance of forced gaiety" does not conceal vexation. He should have said "a forced appearance of gaiety." Such mistakes are the effect of want of logic, not of want of words, or of general skill in the use of them.

Having fairly, we think, and fully described the merits, and indicated some of the less felicitous points of this curious production—which, by the way, is in the first person—we commend it to the public as pleasant and novel in matter, and excellent in style and manner.

A VISIT TO MEXICO, by the West India Islands, Yucatan, and United States. With Observations and Adventures on the Way. By W. PARRISH ROBERTSON, author of "*Letters on Paraguay*," &c. 2 vols. Simpkin, Marshall, and Co.

The best part of this book is the short account it contains of the celebrated mines of Real del Monte. The statistics of Mexico are in general taken from Mayer and Ward—they do not come down to the present time, and do not give us the information relative to the general supply of silver now, which is much needed, and may be found, though imperfectly, in other authors. The politics of Mexico since 1850 have been entirely superseded by the recent return of Santa Anna. There are a few sketches of American manners; with an account of the voyage. Mr. Robertson left England at the end of 1848, sent on a mission to Mexico by the Mexican bondholders; and, after an unfortunate and disagreeable voyage in the vessels of the Royal West India Mail Packet Company, which is notorious for its misfortunes, he reached Mexico in safety. After a few months' residence there, having accomplished the object of his visit, he returned to England by the United States. The result is the present book.

ISIS; an Egyptian Pilgrimage. By JAMES AUGUSTUS ST. JOHN. 2 vols. Longman and Co.

By "*ISIS*" we could see what Mr. St. John is capable of performing, if he had not given us other and better proofs ere now. Yet "*ISIS*" is by no means a great book. Indeed, it is, in our opinion, a rather poor production; and if we shall say but little about it, Mr. St. John will understand that we intend our brevity for kindness. Were we to distinguish literary works by metaphors borrowed from the culinary art, there are some books which we should call "*purées*;" others which we should liken to "plain roast," or "plain boiled;" others of which the author had made a hash, or perhaps a "mess;" some that were over-done, and some that were under-done; some curried, and some bedevilled.

Now, we have only three objections to Mr. St. John's present dish and they are not suggested by the materials. The materials, indeed, are for the chief part, of the richest sort; they might furnish out some of the "*Thousand and One Nights*;" or, if fiction be thought but little, they might supply enough of grave subjects to equip half-a-dozen large histories. All our discontent springs from Mr. St. John's own method of elaborating his work. We quarrel with the cook, not with the commissary. In the first place his dish is, we greatly fear, too rich—and, therefore, unlikely to prove wholesome; in the second place it is over-done, at the fire; and, in the third place, as to seasonings, it is quite "bedevilled."

To drop our metaphor, we find an enormous amount of queer affectation in this "*Egyptian Pilgrimage*," with a great deal of what is called laboured writing. At the end, an impression is left on the mind that the time spent in reading it was not profitably laid out. There is undoubtedly here and there much splendour of language, and there is some felicity of thought. But the effect is, on the whole, like the effect of a rather vivid dream; the odds being always that no permanent lodgment can be made by such a work on a healthy mind; and, while feeling that the author is a man of talent, you throw aside his book, in this instance with a sense of relief.

A GOOD SPECULATION.—Mr. Bernal made a good investment in English water-colours when he bought 360 good drawings, at good prices, and sold them at Christie's, as he did last week, in many instances for double, and in others treble, the sums which he gave for them. An oil picture, by the late W. Collins, R.A., sold at Christie's last week for 650 guineas, was sold by Collins, in 1828, to Mr. T. C. Higgins, for 200 guineas. Some of Mr. Bernal's very finest examples were bought by Mr. Smith, late of Lisle-street, for the collection illustrative of the progress of English water-colour art which he is forming.

PUBLIC INSTRUCTION IN BENGAL.—The general report on public instruction in the lower provinces of the Bengal presidency, published at the Bengal Military Orphan Press, Calcutta, 1853, states that the present state and prospects of education in Bengal are highly satisfactory, whilst the efforts to impart a high order of English education to the Mohammedan population still occupies the anxious attention of the Council of Education.

INCREASE IN MANUFACTURES.—The following table will show at a glance the value of the exports of our domestic produce and manufactures during three months of the present and two past years:—

	1851.	1852.	1853.
January	£4,817,870	£4,821,781	£6,231,541
February	4,740,278	5,353,552	6,272,649
March	6,965,196	6,400,415	7,887,233

Mr. Thackeray arrived, a few days ago, in the *Europa*, from America. During the passage, having been solicited to do so by the passengers, he delivered his lecture on Congreve and Addison.

(Continued from page 389.)

1321. "Pandora." By W. C. Marshall, R.A. A graceful figure.

1323. "Hercules and Iphicles—Group, in Marble. By E. Bandel. A very spirited group. The two brothers are represented in the cradle—Iphicles reclining and helpless, whilst the stout little Hercules strangles the two serpents sent by Juno to destroy them.

1331. "The Introduction of Music to the Arcadians." By H. H. Armistead. This is one of two very clever bas-reliefs exhibited by this artist. It consists of three figures: one of them, Apollo, holds a lyre, the chords of which an Arcadian woman ventures to strike; and the effect produced by the sound upon the feelings of the man who is in the rear, between them, is powerfully exemplified in the expression of his features. The outline throughout is extremely graceful.

1333. "Egeria." Sketch for a Fountain. By A. Munro.

The marble statue of a nymph antique stood in the shadow: radiant were her limbs With modesty; her up-turned face was bright With mental glory and serene repose; The full round arms and figure to the midst Displayed the charm of chastest nudity: A flowing drapery round her lower limbs In ample folds concealed the loveliness, The majesty, and glory of the form. One hand was raised, and pointed to the stars; The other, resting on her snow-white breast, Seemed as it felt the pulsing of her heart: She stood the symbol of enraptured thought And holy musing. At her feet, an urn Poured in a marble fount a constant stream Of limpid water.

A very graceful little figure, accurately modelled upon the beautiful description in Mackay's poem of the same name.

1346. "Monumental Group of Percy Bysshe Shelley and Mary Wool-

stonecroft Shelley." By H. Weekes, A. A powerful, but painful com-

position; representing the dead body of Shelley—the face fearfully death-

like, supported on the knees of his widow. The boat, and indications of the sea-shore in the background. It is intended to be executed in marble, and erected in the Priory Church, Christchurch, Hants.

1438. Marble Bust of H.R.H. the Duchess of Gloucester, in her 77th year. By Mrs. M. Thornycroft. A very fine piece of workmanship; the expression bland, and breathing of life; and the flesh admirable for softness and roundness of surface.

MARINO FALIERO AND THE SPY.

BY CARL HAAG.

THE above-named picture (engraved at page 389) is one of the most spirited and ably-executed productions in this year's Exhibition of the Water-Colour Society. It represents the incident described in Byron's play of "Marino Faliero," where the unhappy old Doge, surrounded by enemies, is watched in his sleep by a spy. The attitude of the former is full of repose and dignity; the latter, by his stealthy walk on tip-toe, and cautious inclination of the head, palpably indicates the mission upon which he is engaged. As a specimen of colouring, this is one of the richest and most harmonious we have ever met with in this medium.

HAPPY TIMES.

BY WILLIAM LEE.

UNDER the above title is an extremely pretty picture in the New Water-Colour Exhibition, by William Lee (of which we give an Engraving). It represents a group of females, with children, occupied in straw-paiting, at a cottage-door, near



NO. 1306 (SCULPTURE). "THE BROTHERS' LITTLE PET."—PORTRAIT GROUP OF THE CHILDREN OF HERBERT INGRAM, ESQ.—BY A. MUNRO.



"HAPPY TIMES: STRAW-PLAITING, NEAR ST. ALBANS."—PAINTED BY WILLIAM LEE.—(EXHIBITION OF THE NEW SOCIETY OF PAINTERS IN WATER-COLOURS.)